THE CANADIAN

MUSIC COURSE,

COMPLETE IN THREE BOOKS.

BOOK 3.

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V.3

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COMPLETE IN THREE BOOKS.

CANADIAN

MUSIC COURSE,

BY

ALEXANDER T. CRINGAN,

Graduate and Licentiate of the Tonic Sol-Fa College, London, England.

Teacher of Music in Toronto Public Schools.

BOOK III.

77/10) 7/10

TORONTO:
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scales & major g sharp B natural e natural
B a natural ; C sharp and e natural.
G sharp a natural B natural d sharp.

C = e . a . b . e

g b e
a c e
g a b d

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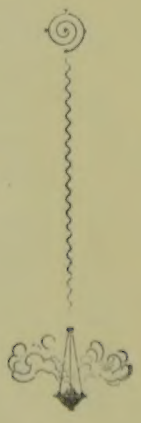


THE CANADIAN MUSIC COURSE.

BOOK III—FIRST STEP.

EXERCISES IN TUNE.

1.—KEY D.

d m s m s s m d s s d

2.—KEY D.

m d s s m s d m s m d

3.—KEY E.

s m s d m d s m s s m

4.—KEY G.

d m d s m s d m s s d

5.—KEY D.

d m s d^{1} d^{1} s s m s m d

6.—KEY G.

m d s m d s_{1} d s_{1} d s m

7.—KEY C.

d m s d^{1} m^{1} d^{1} m^{1} d^{1} s m d

8.—KEY A.

d m d s_{1} m_{1} s d m s s d

9.—KEY B♭

d s_{1} d s_{1} m d m s_{1} d s_{1} d

10.—KEY D.

d m s m s d^{1} m m s m d

EXERCISES IN TIME.

TWO PULSE MEASURE

| : | : | : | : | : | : ||
Strong, Weak, Strong, Weak, Strong, Weak, Strong, Weak, Strong, Weak, Strong, Weak.

THREE PULSE MEASURE.

| : : | : : | : : | : : ||
Strong, Weak, Weak, Strong, Weak, Weak, Strong, Weak, Weak, Strong, Weak, Weak.

FOUR PULSE MEASURE.

| : | : | : | : | : | : ||
Strong, weak, medium, weak, Strong. weak, medium, weak, Strong, weak, medium, weak.

11.

| d :d | d :d | d :d | d :d | d :d | d :d ||
TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA TAA

12.

| d :d | d :— | d :— | d :d | d :d | d :— ||
TAA TAA TAA AA TAA AA TAA TAA TAA TAA TAA AA

13.

| d :d :d | d :— :— | d :— :d | d :— :— ||
TAA TAA TAA TAA AA AA TAA AA TAA TAA AA AA

14.

| d :d | d :— | d :d | d :— | d :— | d :— ||
TAA TAA TAA AA TAA TAA TAA AA TAA AA TAA AA

15.

| d :— | d :d | d :d | d :— | d :d | d :— ||

16.

| d :d :d | d :— :— | d :d :d | d :— :d ||

17.

| d :— :d | d :d :— | d :— :d | d :— :— ||

18.

:d | d :d | d :— | d :— | d :d | d :— | d ||

19.

:d | d :— | d :d | d :— | d :d | d :— | — ||

20.

:d | d :d :d | d :— :d | d :— :d | d :— ||

SOLFEGGI.

21.—KEY D.

| d :m | d :s | m :— | d :— | m :d | s :m | d :— | d :— ||

22.—KEY G.

| d :s | m :s | d :m | s :— | m :— | s :m | m :— | d :— ||

23.—KEY C.

:m | d :m | s :d' | s :— | m :m | d :m | s :s | m :s | d ||

24.—KEY A.

| d :s, | d :m | s :— | s, :— | d :s, | m :s, | d :s, | d :— ||

25.—KEY D.

:d | m :d | s — | s :m | s :— | m :s | d' :m | s :— | d ||

26.—KEY C.

| s :m | d' :— | d' :m | s :— | m :s | d' :s | m :— | d :— ||

27.—KEY C.

| d' :s | d' :m' | d' :— | s :— | m' :s | d' :m | s :— | d :— ||

28.—KEY D.

| d :m :d | s :— :m | s :m :s | d' :— :— ||

29.—KEY D.

:s | m :s :d' | s :— :s | m :s :m | d :— ||

30.—KEY G.

| d :s, :d | m :d :m | s :— :s | d :— :— ||

EXERCISES IN TIME.

31.

| d :d | d.d :d | d.d :d | d :— | d.d :d.d | d :— ||
| TAA TAA | TAA TAI TAA | TAA TAI TAA | TAA AA | TAA TAI TAA TAI TAA | AA ||

32.

| d :d :d.d | d :— :d | d :d.d :d.d | d :— :— ||

33.

| d :d :d | d :— :d.d | d :d.d :d | d :— :— ||

34.

:d | d :d.d | d :— | d.d :d | d :— | d :— | d ||

35.

| d :d.d | d :— | d :d | d.d :d | d :— | d :— ||

TWO PART EXERCISES.

36.—KEY E.

| d :m | s :s | m :— | m :d | s :m | d :— ||
| d :d | d :d | d :d | d :d | d :d | d :— ||

37.—KEY D.

| m :m | s :m | d :m | s :m | d :m | s :m ||
| d :— | d :— | d :— | d :— | d :— | d :— ||

38.—KEY G.

| :s, | d :m | s :d | m :m.m | s :m | s :m.m | d ||
| :s, | m, :s,.s, | s, :s, | d :— | m :d | s, :s,.s, | d ||

39.—KEY E.

| d :m :s | d' :— :— | d' :s :m | d :— :— ||
| d :— :d | m :— :— | d :— :s | d :— :— ||

40.—KEY C.

| :d' | s :d' :m | s :d' :m' | d' :— :s | d' :— ||
| :m | m :m :d | s :— :— | m :s :m | d :— ||

FOLLOW ME.

41.

| d :d | d :— | m :m | m :— | s :s | s :— |
| Fol - low | me, | fol - low | me, | fol - low | me, |

| d' :d' | d' :— | s :s | d' :d' | s :s |
| fol - low | me, | fol - low, | fol - low, | fol - low |

| d' :d' | s :s | m :m | s :s | d :— ||
| fol - low, | fol - low, | fol - low, | fol - low | me. ||

FORWARD OUT OF ERROR.

42.—Key D. For four parts.

d :d	s, :d	m : -	d :—	m :m	d :m	s : -	— : —
For - ward	out of	err - -	or,	Leave be-	hind the	night;	
s :s	s :s	d' : -	m :—	s :s	s :s	d :—	— :—
For - ward	thro' the	dark - -	ness,	For - ward	in - to	light!	

HO! MY STEED.

43.—Key D. For four parts.

s :s	s : -	*m :m	m :—	d .d :m .d	s .m :d'	d :d	d :—
Ho! my	steed.	Why such	speed!	Stones and gravel	tossing high,	On you	fly.

SING THIS.

44.—Key C. For two parts.

d :m	s :d	s :s	m :	*d .m :s .d'	m' .d' :s .d	m' .m' :d .s	d' : —
Sing this	grave and	sim - ple	strain,	Sing it fas - ter,	Sing it fas - ter,	round & round a-	gain.

CHEERILY, HO!

45.—Key D. For three parts.

m : :	m :d :m	s :— :	s :m :s	d :— :	*s :d' :s	s :— :	m :s :m
Hi,	cheeri - ly,	ho,	merri - ly,	ho,	Sail-ors are	we,	Sons of the
m : :	d :m :s	d :— :—	s :— :—	d :— :—	s :— :—	d :— :—	
sea,	Singing with	glee,	hi,	ho,	hi,	ho.	

SECOND STEP.

EXERCISES IN TUNE.

46.—KEY F.

d	:m	s	:r	m	:r	d	:m	r	:s	d	:— ‖

47.—KEY D.

m	:d	r	:m	r	:s	m	:r	d	:t_1	d	:— ‖

48.—KEY G.

s	:m	r	:m	d	:r	t_1	:d	r	:s	m	:— ‖

49.—KEY E.

m	:s	:r	m	:d	:m	r	:s	:t_1	d	:	:— ‖

50.—KEY C.

d	:m	:s	s	:t	:r'	d'	:s	:m	d	:—	: ‖

51.—KEY G.

:s_1	d	:t_1	d	:r	m	:r	m	:s	d	:t_1	d ‖

52.

:d'	t	:d'	s	:m	d .d	:r	m	:r	s	:t_1	d ‖

EXERCISES IN TIME.

(PULSE-AND-HALF TONES)

53.

	d TAA	:d TAA	d TAA	:— AA .d TAI	d TAA	:— AA .d TAI	d TAA	: AA ‖
A	d	:r	m	:— .r	d	:— .t_1	d	:— ‖
B	s	:m	d	:— .r	m	:— .r	d	: ‖
C	m	:s	r	:— .d	r	:— .t_1	d	: ‖

54.

	:d TAA	d TAA	:— AA .d TAI	:d TAA	d TAA	:d TAA	:— AA .d TAI	d TAA	:— AA ‖
A	:d	r	:— .d	:t_1	d	:r	: .t_1	d	:— ‖

B :m |s :- .m :d |r :m :- .r |d :— ||

C :d |m :- .r :d |r :s :- .t_1 |d :— ||

QUARTER PULSE TONES.

55.

|d	:d	.d	|d	:d,d.d,d	|d	:d,d.d,d	|d	:—	‖
TAA	TAA-TAI		TAA	ta-fa-te-fe	TAA	ta-fa-te-fe	TAA	AA	

KEY F.

A |d :r .r |m :r,r.r,r |d :t_1,t_1.t_1,t_1 |d :— ||

B |s :m .m |s :m,m.m,m |r :d,d.t_1,t_1 |d :— ||

C |d :m .d |s :d,t_1.d,r |m :m,r.d,t_1 |d :— ||

SILENT PULSES.

56.

|d	:d.d	|d	:	|d	:	|d	:d	|	:d	|d	:—	‖
TAA	TAA	TAI	TAA	*SAA*	TAA	*SAA*	TAA	TAA	*SAA*	TAA	TAA	AA	

KEY G.

A |d :m.d |s : |d : |t_1 :d | :r |d :— ||

B |m :d.m |r : |t_1 : |d :r | :t_1 |d :— ||

C |s :m.r |d : |r : |m :s | :m |d :— ||

SIX PULSE MEASURE.

57.

:d |d :d :d |d :— :d |d :— :d |d :— ||

KEY D.

A :d |m :r :d |s :— :m |s :— :r |d :— ||

B :m |s :m :d |r :— :t_1 |d :— :m |s :— ||

C :s |m :r :m |s :— :s |d_1 :— :t_1 |d_1 :— ||

AWAY WITH NEEDLESS SORROW.

58.—Key G. A. T. Cringan.

:s,	d :m	m :-.r	d :—	s, :d.r	m :s	s :r	
1. A -	way with need - less		sor - row,	Tho'	trou-ble	may be	
:s,	m, :s,	d :-.s,	m, :-	m, :m,.s,	d :t,	t, :t,	

m :—	— :s,	d :m	m :-.r	d :—	s, :d.r		
full,	A	brighter	day to -	mor - -	row, May		
d :	— :s,	m, :s,	d : .s,	m, :—	m, :m,.s,		

m :s	r :-.m	d :—	— :d.r	m :m	m :m		
shine up - on	us	all.	We	still may	march to -		
d :t,	t, :-.d	d :—	— :d.t,	d :d	d :d		

m :-.r	d :t,.d	r :r	r :r	m :—	s :s,		
geth - - er,	When	rain is	fall - ing	fast,	And		
d :-.t,	d :s,	t, :t,	t, :t,	d :—	t, :s,		

d :d	r :r	m : .r	d :t,.d	r :r	r :s	d :	
wet and wind-y		wea - ther, Will		turn to	fair at	last.	
m, :m,	s :s,	d : .s	m :s,	t, :t,	s :s	m :	

2 We cannot tell the reason
For all the clouds we see,
Yet every time and season
Must wisely ordered be.
Let us but do our duty
In sunshine and in rain,
And Heaven, all bright with beauty,
Will bring us joy again.

3 Though evening skies should lower,
The morning may be fine;
For He who sends the shower
Can cause His sun to shine.
Then away with needless sorrow,
Though trouble may be full,
A brighter day to-morrow
May shine upon us all.

ROW, ROW YOUR BOAT.

59.—Key D. Round in four parts,

d	:—	:—	d	:—	:—	d	:—	:r	m	:—	:—
Row,			row,			row	your	boat			
m	:—	:s	d	:—	:r	m	:—	:—	—	:—	:
Gent		ly	down		the	stream.					
d'	:d'	:d'	t	:t	:t	d'	:d'	:d'	s	:s	:s
Mer - ri	-	ly,	mer - ri	-	ly,	mer - ri	-	ly,	mer - ri	-	ly,
s	:—	:d	m	:—	:r	d	:—	:—	—	:—	:—
Life		is	but		a	dream.					

SOFTLY EVER GENTLY.

60.—Key E. A. T. Cringan.

m	:-.m	m	:m	s	:—	m	:—	r	:r	d	:-.r	m	:	—	:
1. Softly, e - ver				gent - ly,				Flow our days a-				long,			
d	:-.d	d	:d	t_1	:—	d	:—	s_1	:s_1	d	:-.t_1	d	:—	—	:
s	:-.s	s	:s	d'	:—	s	:m	r	:r	m	:-.r	d	:—	—	:
With each pain &				sor -		row		Sooth'd by heartiest				song.			
m	:-.m	m	:r	d	:—	m	:d	t_1	:t_1	d	:-.t_1	d	:—	—	:

2 When in love and friendship
Pass our pleasant hours,
Ne'er the path is thorny,—
Ever strewn with flowers.

3 Ever when we're singing,
Heart and voice unite:
Then alone can music
Fill us with delight.

LET US SING.

61.—Key F. Round for two parts.

d	:r	m	:r	d	:m	s	: —	m	:r	d	:s	m	:r	d	:—
Let us		sing a		mer-ry		song.		While we		gai-ly		march a-		long.	
d	:t_1	d	:t_1	d.d	:d	t.t_1	:t_1	d	:t_1	d	:t_1	d	:s_1	d	:—
Left, right		left, right,		Steadily,		Steadily,		Left, right		left, right,		March a-		long.	

THIRD STEP.

EXERCISES IN TUNE.

62.—Key E.

:s | m :d | f :m | r :f | m :s | f :r | d ||

63.—Key D.

:d | m :d | r :f | m :d | f :m | f :s | m ||

64.—Key C.

| m :f | s :d' | l :f | m :l | s :l | t :d' ||

65.—Key C.

| d :m | s :m | f :l | d' :l | f :r | d :— ||

66.—Key G.

| d :t_1 :d | m :r :d | f :m :r | d :— :— ||

67.—Key G.

| s :m :d | f :r :t_1 | s_1 :l_1 :s_1 | d : :— ||

68.—Key F.

| d :t_1 :d | r :m :f | s :l :f | m :r :d ||

69.—Key C.

| m :r :f | m :f :l | s :l :f | m :s :d' ||

70.—Key E

| d' :l | f :r | s :m | d :l_1 | s_1 :d | t_1 :d ||

71.—Key G.

:s_1 | d :l_1 | s_1 :t_1 | r :f | m :s | f :r | m ||

72.—Key G.

:m | s :r | f :m | f :r | m :d | l_1 :t_1 | d ||

THIRD STEP Modulator
m^1
r^1
d^1
TE
LAH
SOH
FAH
ME
RAY
DOH
t_1
l_1
s_1
f_1
m_1
r_1
d_1

EXERCISES IN TIME.

73.—Key D.

	|d	:d .d,d	|d	:d .d,d	|d	:d .d	|d	:—						
	TAA	TAA-te-fe	TAA	TAA-te-fe	TAA	TAA-TAI	TAA	AA							
A	|d	:r .r,r	|m	:r .r,r	|d	:t_1 .t_1	|d	:—	||						
B	|m	:s .f,m	|r	:m .r,d	|t_1	:d .r	|d	:—	||						
C	|d	:m .s,s	|d'	:s .m,d	|r	:s .t_1	|d	:—	||						

74.—Key C.

	|d	:d,d.d	|d	:d,d.d	|d	:d,d.d	|d	:—	||						
	TAA	ta-fa-TAI	TAA	ta-fa-TAI	TAA	ta-fa-TAI	TAA	AA							
A	|d	:r,r.r	|m	:r,r.r	|d	:t_1,t_1.t_1	|d	:—	||						
B	|s	:f,m.r	|m	:r,m.f	|s	:s,l.t	|d'	:—	||						
C	|d	:t_1,d.r	|d	:s,f.m	|s	:f,m.r	|m	:—	||						

HALF PULSE SILENCES.

75.—Key E.

	:d	|d	:d .d	|d .	:d	|	.d	:d .d	|d	:—	||			
	TAA	TAA	TAA-TAI	TAA *SAI* TAA			*SAI*-TAI	TAA-TAI	TAA	AA					
A	:d	|m	:r .d	|s .	:m	|	.d	:r .t_1	|d	:—	||				
B	:s	|d	:r .m	|f .	:s	|	.l	:t .s	|d'	:—	||				
C	:m	|f	:m .r	|m .	:d	|	.f	:m .r	|d	:—	||				

76.—Key G.

	|d	:d .,d	|d	:d .,d	|d	:d .d	|d	:—	||						
	TAA	TAA-fe	TAA	TAA-fe	TAA	TAA-TAI	TAA	AA							
A	|d	:r .,r	|m	:r .,r	|d	:t_1 .t_1	|d	:—	||						
B	|s	:m .,f	|r	:m .,d	|r	:d .t_1	|d	:—	||						
C	|m	:s .,f	|m	:f .,r	|s	:t_1 .r	|d	:—	||						

THE MAYTIME.

77.—Key G. M. 144. *Softly and gaily.*

Jas. S. Stallybrass. Gersbach.

:s | s :d' :m | m :s :d | m :m.s :f .l | s :— :s |
1. The | May-time, the May-time, how | love-ly and fair, What
:m | m :d :d | d :s :m | d :d.s :l .f | m :— :s |

d :d.m :r .f | m :d :f .m | r : :- — :— :s |
pas-time and plea-sure is | there; The
m :d :t .t | d :m :l .d | t :- : | :— :s |

pp
s :— .f :m | r :t :s | s :— .f :m | r :t :s.s |
night-in-gale sing-eth, The | lark it up-spring-eth, Over
m : .r :d | t :s :s | t : .l :d | t :s :s.s |

d :— :d | m :— :m | s :— :— | d' :— :m.f |
field and hill and | dale, Over
m :— :m | d :— :d | m :— :— | — :— :d.r |

s :— :d .r | m :— :r | d :— :— | — ‖
field and hill and | dale.
m :— :d | d :— :t | d :— :— | — ‖

2 The gates of the earth, that were locked up so fast,
Let out their poor prisoners at last,
As lillies and roses, and violets for posies,
And the pinks and bunches of blue-bells,
And the red little pimpernels.

3 In Maytime, in Maytime, oh, waste not the hours,
Go twine you sweet garlands of flowers;
Oh! far on the meadows and deep in the shadows
There is fulness of life and joy,
And there reacheth us no annoy.

IF EARLY TO BED.

78.—Key G. *Beating twice.*

:s	d :d :d	d :—:d	r :r :r	r :—:r	m :r :d	m :r :d
1 If	ear-ly to bed, And	ear-ly to rise, You'll	be as they tell me Both			
:s	m :s :f	m :—:d	s :t :l	s :—:s	s :f :m	s :f :m

r :d :t	d :— :	s :d :m	s :— :	s :r :m	d :— ‖
wealthy and wise,		Wealthy and wise,		wealthy and wise.	
f :m :r	m :— :	m :s :d	m :— :	t :s :s	:m — ‖

2 If health you would keep,
This counsel you'll take,
Be early asleep, and
Be early awake.

2 'Tis good for your health,
'Tis good for your purse,
No doctor you'll need, and
But seldom a nurse.

4 Then early to bed,
And early to rise,
If you would be healthy,
And wealthy, and wise.

TRA LA LA LA.

79.—Key G. M. 80. (QUARTER PULSES). Batchellor.

d,d.d,d :d .s	d :	r,r.r,r :r .s	r
Tra la la la la la	la	Tra la la la la la	la
:	.d :s .m	:	.r
	la la la		la

:	m,m,m,m :r .d	s .m :r .d	t .d :r .t
	Tra la la la la la	la la la la,	la la la la,
:t .s	d,d.d,d :t .d	t .d :s .m	s,s.s,s :s .s
la la	Tra la la la la la	la la la la	Tra la la la la la

s :—	s,s.s,s :s .t	r :
la,	Tra la la la la la	la,
s :—	:	t,t.t,t :t .r
la,		Tra la la la la la

s,s.s,s :s .d	m :	s,s .s,s :r .r
Tra la la la la la	la,	Tra la la la la la
:	d,d .d,d :d .m	m,m .m,m :t .t
	Tra la la la la la	

m,m.m,m :t .t	d .m :r .s	d : ‖
Tra la la la la la	Tra la la la	la.
d,d .d,d :s .s	d .d :t .t	d : ‖

NOW HEARTS AND HANDS.

80.—Key E. M. 120. *Vigorously.*

W. E. Hickson. Bradbury.

:s	d	:d	r	:r	m ,r	:m ,f	s	:d' .t							
1 Now	hearts	and	hands	their	strength	and	zeal	uniting,	We'll						
:m	d	:l,	t,	:t,	d ,t,	:d ,r	m	:m .m							
l	:d'	s	:m	r ,d	:r ,m	d	:s								
bold	- ly	brave	life's	roughest	waves	and	winds,	Fresh							
f	:f	m	:d	t, ,l,	:t, ,t,	d	:t,								
d	:d	r	:r	m ,r	:m ,f	s	:d' ,t								
cour	- age	still	new	ob - sta - cles	ex -	cit	- ing,	For							
d	:d	d	:t,	d ,t,	:d ,r	m	:m ,m								
l	:d'	s	:m	r ,d	:r ,m	d	:s .s								
nought	should	hin	- der	young	and	willing	minds.	With a							
f	:f	m	:d	t, ,l,	:t, ,t,	d	:d ,d								
s	:	:		s	:—	—	:s .s								
long				pull,			And a								
t	:	:		d	:	-	:m .m								
l	:—	—	:—	l	:—	—	:l .l								
strong				pull,			With a								
f	:—	—	:—	f	:—	—	:f .f								
t	:s .s,s	d	:s .s,s	t	:d' ,d'	r' .r	:t								
long pull, and a strong pull.		And a		pull	al -	to -	geth -	er,	Hard						
r	:f .f,f	m	:m .m,m	f	:m ,m	f	.f	:f							
d'	:t .l	s	:f .m	r ,d	:r ,m	d									
work	or	hard	weath - er,	Your	du -	ty	ful -	fil.							
m	:r .d	t	:d .d	s	:t ,t	d									

2. When duty calls, whate'er the toil and danger,
We'll at our post and by each other stand;
To friend, to foe, to citizen or stranger,
We'll ever lend a brother's helping hand,
With a long pull, etc.

CHRISTMAS.

81.—Key D. M. 120. *In a bold manner.* (Old English).

:s	d' :t .l	s :l	f :s	m :f	s :d	f	:m.r
1.Now	he who knows old		Christ - mas,	He	knows a carle of		
r. For	he's as good a		fel - - low	As	any up - on	the	
:d	m :s .f	m :d	l, :t,	d :d	d :d	t,	:d

D.C.

r :—	d	:s	d' :l	t :s	d' :t .l	t	:s
worth,)							
earth,)		He	comes warm cloak'd and		coat - - ed,		And
d :t,	d	:m	d :f	r :f	m :r .d	r	:f

d' :t .d'	r'	:d .t	l :	s	:s	d' :t .l	s :l
but - ton'd up		to the	chin,		And	soon as he comes a -	
m :r .m	f	:m.s	f :—	m	:d	m :s .f	m :d

f :s	m	:f	s :d	f	:m.r	r :—	d
nigh the door, 'Twill			open and let		him	in.	
r :t	d	:r	m :d	t,	:d	d :t,	d

2 We know that he will not fail us,
We sweep the hearth up clean;
We set him in the old arm-chair,
And-a cushion whereon to lean.
He comes with a cordial voice,
That does one good to hear,
He shakes one heartily by the hand,
As he-hath done many a year.

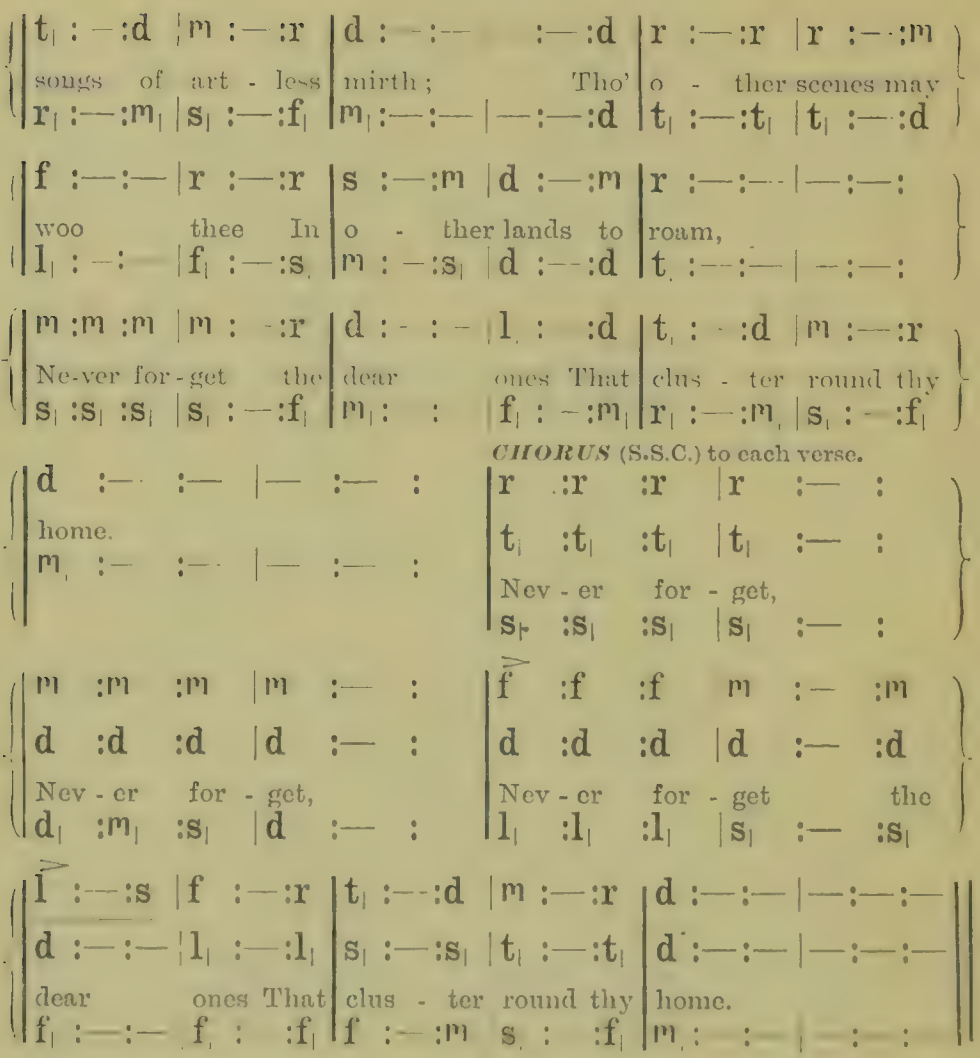
3 And after the little children
He asks with a joyful tone.
Jack, Kate, and little Annie,—
He remembers them every one.
And-he tells us witty old stories,
And singeth with might and main.
And-we talk of the old man's visit,
Till-th' day that-he comes again!

NEVER FORGET THE DEAR ONES.

82.—Key A. M. 72. *Twice in a measure.* Root.

m :m :m	m :— :r	d : :—	l, : :d	s, : :d	m :— :d		
1 Never for-get	the	dear	ones	A -	round the so -	cial	
s, :s, :s,	s, :— :f,	m, :— :	f, :— :f,	m :— :m,	s, :— :d		

r :— :—	— :— :r	m :— :m	m :— :r	d :— :—	l, : — :d		
hearth,	The	sun - ny	smiles of	glad -	ness,	The	
t, :— :—	— :— :t,	d : — :s,	s, : — :f,	m, :— :—	f, :— :m,		


songs of art - less mirth; Tho' o - ther scenes may
woo thee In o - ther lands to roam,
Ne-ver for-get the dear ones That clus - ter round thy home.
CHORUS (S.S.C.) to each verse.
home.
Nev - er for - get,
Nev - er for - get,
Nev - er for - get the
dear ones That clus - ter round thy home.

2 Never forget the dear ones;
What songs like theirs so sweet?
What brilliant dance of strangers
Like their small twinkling feet?
Thy sunlights on life's waters,
Thy rainbows on its foam;
Never forget the dear ones
Within thy house at home.
Never forget, etc.

3 Never forget the dear ones,
Be heart and treasure there,
And oft return to bless them,
On th' unseen feet of prayer.
While bends o'er them and thee too,
The same blue heav'nly dome;
Never forget the dear ones
Within thy house at home.
Never forget, etc.

4 Never forget the dear ones;
Swift hands that trim the lamp
To light thee through the darkness
When forth thou must encamp
Thy heart with bright chain anch'ring
Till it draws thee back to the dear ones
Within thy house at home.
Never forget, etc.

THE BELL DOTH TOLL.

83.—Key F. Round for three parts.

:m	d :-.r	m :m	d :-.r	m :f	m :r	d :t,	
The	bell doth toll, I		love its roll, Its		song I	know full	
d :-	- :s	m :-.f	s.s :s.s	m :-.f	s.s :l.l		
well;	I	love its ringing for it		calls to singing, With its			
s :f	m :r	m :—	— :	d :—	— :		
bim, bim,	bim bome	bell.		Bome,			
d :—	— :	s :s	s, :s,	d :—	— ‖		
Bome,		Bim, bim,	bim bome	bell.			

MERRILY THE CUCKOO.

84.—Key D. Chester G. Allan.

s,s .s,s :s .m	d' .l :s	r .m :f .l					
1 Merrily the cuckoo	in the vale	To the morn is					
m,m,m,m :m .d	m .f :m	t, .d :r .f					
s :m	s,s .s,s :s .m	d' .l :s .d'					
sing - ing,	Cheerily the ech-o's	fair - y tale By					
m :d	m,m,m,m :m .d	m .f :m .m					
t .s :l ,t	s :s .s	f .m :r .l					
sil - ver fount is	ring - ing. A -	way, a - way, with					
r .t, :d .r	t, :t, .t,	r .d :t, .f					
						:S:	
s .f :m .s	f .m :r .l	s .f :m				s, s .s ,s	
foot-steps free, We'll	chase the shad-ows	o'er the lea.				Merrily we	
m .r :d .m	r .d :t, .f	m .r :d				m,m,m,m	
						D.S.	
:s	l,l .l,l :l	l .r' :d' .t	d' :—				
go,	Merrily we go,	None so gay as	we.				
:m	f,f .f,f :f	f .f :m .r	m :—				

2 Pleasantly the sun with golden light
Wakes the earth to gladness,
Happily we roam till dewy night
Without a thought of sadness,
Away, away, &c.

TWILIGHT IS STEALING.

85.—Key A. M. 72.

A. S. Keiffer. B. C. Unseld.

d :d .,r | m :s	d :m .,m | r :—	t, :t,.,d	
1. Twilight is steal - ing	Ov - er the sea,	Shadows are	
m, :m,.,f, | s :m,	m, :s, .,s, | s, :—	s, :s,.,l,	
r :f	f :m .,r | m :—	d :d ., r | m :s	
fall - ing	Dark on the lea;	Born on the night - winds	
t, :t,	r :d .,t, | d :—	m, :m,.,f, | s, :m,	
d :m.,m | r :	t, :t,.,d | r :m	d :— | — :—	
Voi - ces of yore	Come from that far-off	shore.	
m, :s,.,s, | s, :—	s, :s,.,l, | t, :s,	d :— | — :—	
s :s | m :—.s	l.s :s .m | r :—	r :r | s :—.r	
Far a - way be-	yond the star-lit skies,	Where the love - light	
m :m | d :—.d	d.d :d .d | t, :—	t, :t, | t, :—.t,	
f.m :m .r | d :—	d :d .,r | m :s	d :m.,m | r :—	
never, never dies,	Gleameth a man - sion	filled with delight,	
r.d :d .t, | d : -	m, :m .,f, | s, :m,	m, :s, .,s, | s, :—	
t, :t .,d | r :m	d : :		
Sweet, happy home so	bright.		
r, :r .,m f, :s	m : — |— :—		

2 Voices of loved ones,
Songs of the past,
Still linger round me
While life shall last;
Lonely I wander,
Sadly I roam,
Seeking that far off home.

3 Come in the twilight,
Come, come to me,
Bringing some message
Over the sea;
Cheering my pathway,
While here I roam,
Seeking that far off home.

FOURTH STEP.

EXERCISES IN TRANSITION.

(Imperfect Method.)

86.—Key D.

:d | m :d | r :r | s :fe | s :m | f :m | r :r | d :- | —‖

87.—Key C.

:d | d :t_1 | d :m | s :s | fe :s | fe :s | l :t | d :— | —‖

88.—Key D.

:m | d :r | s :l | s :fe | fe :s | f :r | d :t_1 | d :— | —‖

89.—Key E.

:s | m :s | r :s | l :fe s :m | fe :s | f :m | r :r | d ‖

90.—Key C.

:m' | d' :l | s :fe | s :— , — :l | f :r , d :t_1 | d :— , —‖

91.—Key D.

:s | d' :t | l :s | s :fe | s :d | f :m | r :d | d :t_1 , d ‖

92. Key C,

:d | f :m | f :l | d' :ta | l :s | d' :t , d' :s | m :r , d ‖

93.—Key E.

:s | d' :t | d' :s | l :ta , l :s | d' :ta | l :t | d :— , — ‖

94. Key D.

:d | m :s | m :l | s :— | — :d' | ta :ta | l :s | d' :t , d ‖

95. Key D.

:s | d' :t | d' :ta | l :— , — :s | d' :ta | l :t | d :— , ‖

96. Key D.

:d | m :r | d :s | fe :l | s :d' | t :s | f :r | d' :— , ‖

97. Key A.

:d | s_1 :l_1 | ta :l_1 | s_1 :l_1 | t_1 :d | f :r | l_1 :t_1 | d :— , —‖

EXERCISES IN TRANSITION.

(Perfect or Better Method.)

98.—Key C. G.t.

:m | s :m | d :r | m : — :sd | t, :d r :t, | d :— | —‖

99.—Key D. A.t.

:d | m :r | d :m | s :— | :sd | m :r | d :t, | d :- | —‖

100.—Key G. D.t.

:d | t, :d | l, :s, | d :— | — :ml | t :d' | s :t | d' : - | —‖

101.—Key D. A.t.

:m | f :m | d :r | m : — :lr | f :r | d :t, | d : - | —‖

102.—Key C. G.t.

:s | m :s | d' :l | s : — :rs, | l, :t, d :r | d : | —‖

103. Key E. B.t.

:d | m :f | s :l | r : — :t,m, | f, :s, | l, :t, | d : —‖

104.—Key D. f.G.

:d | m :s d' :t | l : — :lm | r :m | f :r | d :— | —‖

105. Key A. f.D.

:m | r :d f :r | m :— | — :mt | d' :l | f :r | d : — | —‖

106.—Key G. f.C.

:s | m :r d :r | t, : — | — :ds | f :m | f :r | m :- | —‖

107.—Key E. f.A.

:s | d' :l s :l | r : — | — :rl, | s, :f, | m, :s, | d : | ‖

108.—Key E♭ f.A♭.

:d | s :l m :f | r : — | — :mt, | d :f m :r | d : | ‖

109.—Key F♭ f.A♭.

:s | m :r d :r | m : — | — :lm | f :m r :s | d : — | —‖

THE SEASONS.

110.—Key C. M. 92. H. H. M'Granahan.

.m,f	s	.s	:l	.s	d'		:s	.d'	t	.d',t	:l	.t	d'	:	.
1. I	love	the	clear	cold	win	-	ter,	With	all	its	ice	and	snow,		
.d,r	m	.m	:f	.m	m		:m	.m	s	.l ,s	:f	.f	m	:-	.

.m,f	s	.s	:l	.s	d'		:s	.d'	t	.d',t	:l	.l	s	:-	.
When	o'er	the	fro	- zen	riv	-	er	The	skat-ers			swiftly	go,		
.d,r	m	.m	:f	.m	m		:m	.m	s	.l ,s	:fe	.fe	s	:-	.

.t,d'	r'	.r'	:t	.r'	d'		:s	.t,d'	r'	.d'	:m'	.r'	d'	:-	.
Or	coasting		down	the	hill	-	side,	Or	building		great	snow	forts—		
.s,l	t	.t	:s	.f	m		:m	.r,m	f	.m	:s	.f	m	:-	.

.m,f	s	.s	:l	.s	d'		:s	.d'	t	.d,t	:l	.t	d'	:-	.
We	can-not		stop	to	men	-	tion	One	half	our	win-ter		sports.		
.d,r	m	.m	:f	.m	m		:m	.m	s	.l ,s	:f	.f	m	:-	.

2 I love the budding springtime,
When fields are decked in green,
And sweetest foreign songsters
Are on the branches seen;
When breezes soft and balmy
Wake up the sleeping rills,
And crown with fresher verdure
The green and sloping hills.

3 I love the joyous summer,
Its birds, and trees, and flowers,
The music of its waters,
Its long and sunny hours;
The new-mown hay so fragrant,
The cool refreshing rain,
The broad and waving cornfields,
The sheaves of golden grain.

4 I love the pleasant autumn,
When nuts come rustling down,
When leaves turn gold and crimson,
And then a russet brown,
When in the farmers' orchards
Ripe fruit is hanging low,
And smiling peace and plenty
To every fireside go.

O'ER THE MOUNTAIN I FREELY WANDER.

(Switzer's Song.)

111.—Key B♭. *Good humouredly.*

A. J. Foxwell. F. Elsner.

mf

:m | .f | s | :m | .s | :d | .t | l | :f | :r | .d | t | :s | :m | .r |
O'er the | mountain I | freely | wan-der, Where the | wild birds have their |
:d | .r | m | :d | .m | :l | .s | f | :f | :t | .l | s | :s | :s | .f |

d | : | :m | .f | s | :m | .s | :d | .t | l | :f | :f | .m |
home, | Let the | i - dle, their moments | squand-er, | With the |
m | : | :d | .r | m | :d | .m | :l | .s | f | :f | :l | .s |

r | :s | :m | .r | d | : | :m | f | .m | :r | .d | :t |
breez - es | will I | roam. | La, | la, | la, | la, |
f | :f | :s | .f | m | : | :d | r | .d | :t | .l | :s |

m | .r | :d | .t | :l | s | :f | .t | :f | .t | d | .m | :s | :m |
la, | la, | la, | la, | la, | la, | la, | la, | La, |
d | .t | :l | .s | :f | s | :s | :s | m | :m | :d |

f | .m | :r | .d | :t | m | .r | :d | .t | :l | s | :f | .t | :f | .t | d | : ‖
la, | la, | la, | la, | la, | la, | la, | la, | la, | la, | la! |
r | .d | :t | .l | :s | d | .t | :l | .s | :f | s | :s | :s | m | : ‖

2 Far beneath me is the valley,
Where the silver streamlets run;
Where the shadows are wont to dally,
Shyly hiding from the sun.
La, la, la, etc.

3 Nature's beauties are seen around me,
All unfetter'd is the soul;
Worldly sorrows no more confound me
Worldly cares shall from me roll.
La, la, la, etc

WHEN NATURE WAKES ANEW.

112.—Key Ab. *Moderato.*

A. J. Foxwell. German Air.

mf

.s, |	s, .d :d .m :m .l |	l :s :- .s, |	f .,m :r :- .s, |
When	nature wakes anew from	slum - ber, And	clothes the earth in
.s, |	s, .d :d .d :d .f |	f :m :- .s, |	r .,d :t, :- .s, |

m .,r :d : .s, |	s, .d :d .m :m .l |	l :s : .s, |	
robes of green; When	blossoms charm us with their	num - ber, And	
d .,s, :m, : .s, |	s, .d :d .d :d .f |	f :m : .s, |	

p

f .,m :r : .s, |	m .,r :d : .s, |	f .s :f :- .s, |	
brighter life each	hour is seen, The	thought of home with	
r .d :t, : .s, |	d, .,s, :m, : .s, |	r .m :r :- .s, |	

cres

m .f :m :- .s, |	r .m :r :- .s, |	d .r :d :- .s, |	
thrilling smart, Re-	sistless sways my	longing heart, From	
d .r :d :- .s, |	f, .s, :f, :- .s, |	m, .f, :m, :- .s, |	

p *p*

s, .d :d .m :m .l |	l :s .s :f .,m |	m :r . : |	
vale & mountain voices	call me; In pining	absence,	
s, .d :d .d :d .f |	f :m . : |	: .f :m .,r |	
			In pin-ing

mf *rit*

: .d :t, .,l, |	l, .s, :fe, .s, :m .,r |	d : : . |	
In pin-ing	absence nought can joy im-	part.	
r :d .l, :s, .,f, |	f, .m :re, .m :s, .,f, |	m, :— : . |	
ab - sence,			

2 The scenes of childhood hover o'er me,
And fill my soul with tender pain;
The friends of youth appear before me,
And beckon me repose to gain.
The thought, etc.

3 Farewell, ye cities full of splendour!
My home-delights in all I miss;
Your glittering pleasures I surrender,
And haste away to purer bliss.
The thought, etc.

OH, WE HAVE STUDIED HARD, NOW.

113.—KEY A.

.s,	m	.r	:d	.t,	l,	:s,	.d	t,	.d	:r	.m	r	:-	.f	
1. Oh,	we	have	studied	hard,	now,	For		twenty	weeks	or	more.			It	
.s,	s,	.f,	:m,	.m,	f,	:m,	.s,	s,	.l,	:t,	.d	t,	:	.s,	

	m	.r	:d,	.,t,	l,	.s,	:l,	.t,	d		:t,		d	:	.s,
	seems	as	though*	we'd	like	a	re-cre-		a	-	-	- -	tion;		Our
	s,	.f,	:m,	.,m,	f,	.s,	:f,	.f,	m,		:f,		m,	:	.m,

	m	.r	:d	.t,	l,		:s,	.d	t,	.d	:r	.m	r	:	.f
	heads	are	getting	wea	-	ry,	Our		pul-ses	get	- ting	slower:			O
	s,	.f,	:m,	.m,	f,		:m,	.s,	s,	.l,	:t,	.d	t	:	.s,

	m	.r	:d,	.,t,	l,	.s,	:l,	.r	d		:t,		d	:-	.
	yes,	we'd	like*	a	real-ly	good	va-		ca	-	-	- -	tion.		
	s,	.f,	:m,	.,m,	f,	.s	:f,	.f,	m,		:f,		m,	:	.

2 "All working and no playing,
Makes Jack a stupid boy,"
It seems to me this is a truthful saying;
'Tis true to my experience,
And growing so still more;
I wish 'twere done* and we were out a playing.

3 We love the dear old schoolroom,
We love the teachers more;
But then a rest would soon refresh our nature.
We'll all come back and study,
When days of rest are o'er,
And promise to work harder for the future.

* At this rest with the pause over it, an amusing effect may be produced by allowing the children to gape or sigh, as if weary. Take time to do it naturally, and be careful to come in well together afterward.

THE MEETING OF THE WATERS.

114.—Key A. *Andante.* Irish Air.

:s ,f | m :-.r :d | d :l, :s, | s, :l, :d | d :—
There is | not in the wide world a | val - ley so | sweet,
:m ,r | d :-.s, :m, | m, :f, :m, | m, :f, :l, | l, :—

:r ,m | f :f :m.r | r :m :d | s :m :d | r :—
As that | vale in whose bo - som the | bright wat-ers | meet;
:t, ,d | r :r :d.t, | t :d :l, | t, :d :l, | s, :—

:r ,m | f :f :m.r | r :m :d | s :m :d | m :r
Oh! the | last rays of feel - ing and | life must de - | part,
:ta, .ta, | l, :l, :t, | t, :d :m, | m, :s, :d | d :t,

:d ,r | m :-.r :d | d.l, :— :s, | s, :l, :d | f :—
Ere the | bloom of that valley shall | fade from my | heart!
:m, ,s, | d :-.s, :m, | f, .f, :— :m, | m, :f, :l, | r :—

slow

:f ,m | m :r :d | d.l, :— :s, | s, :l, :d | d :—
Ere the | bloom of that valley shall | fade from my | heart!
:r .d | d :t, :l, | l, .f, :— :m, | s, :f, :m, | m, :—

2 Yet it was not that nature had shed o'er the scene
Her purest of crystal and brightest of green;
'Twas not the soft magic of streamlet or hill;
:|| Oh! no, it was something more exquisite still. ||:

3 'Twas that friends, the beloved of my bosom were near,
Who made every scene of enchantment more dear;
And who felt how the best charms of nature improve,
:|| When we see them reflected from looks that we love. ||:

4 Sweet vale of Avoca! how calm could I rest
In thy bosom of shade, with the friends I love best;
Where the storms which we feel in this cold world should cease,
:|| And our hearts, like thy waters, be mingled in peace. ||:

WHAT IS HOME WITHOUT A MOTHER.

115.—Key E. ALICE HAWTHORNE.

d :- .r | m.,r :d .,r | m :d' | t .l :— | s :- .s | l .s :l .,s
1. What is home with- out a mother? What are all the joys we
d :- .t, | d.,t, :l, .,s, | d :m | f .f :— | m :- .m | d .m :f .,m

r :- | - : | d :- .r | m.,r :d .,r | m :d' | t .l :—
meet, When the lov - ing smile no longer
t, : | — : | d :- .t, | d.,t, :l, .,s, | d :m | f .f :—

l .s :d', m.- | m,r.- :f̂ .,m | d :- | — : | : | :
Greets th' coming, coming of our feet? *cresc.*
f .f :m,d.- | d,s,.- :l, .,t | d : | :d | t :r | f :- .l
The days seem long, the

p
: | : | : | : | : | : .d
And I
l .,s :s .,f | m :- .d | t, :r | l .,s :fe .,s | m :— | — :
nights are drear, And time rolls slow - ly on,

d :- .r | m .,r :d .,r | m :d t .l : | l .s :d .,m | m .,r :f̂ .,m
oh, how few are child-hood's pleasures. When her gentle, gentle care is
: | : | : | : | : | :

CHORUS.
d :— | — : .d | t :r | f :- .f | l :- .s | s .m :- .d
gone. Oh, what is home with- out a mother? And
: | : .d | s, :t | r :- .r | f :- .m | m .d :- .d

cresc.
t, :r | f :- .f | l .,s :s .,f | m :- . | d :m | s :s
what are all the joys we meet, When the lov - ing
s, :t, | r :- .r | f .,m :m .,r | d :- . | d :d | m :m

dtm. *p*

| d' :- .t | t.l :— | l :- .s | d'.m:— | m :r | d : . ‖
| smile no longer | | Greets the coming | | of our feet? |
| m :l .s | s .f :— | f :- .f | m.d:— | d :t, | d :-. ‖

2 Things we prize are first to vanish,
Hearts we love to pass away.
And how soon, e'en in our childhood,
We behold her turning gray!
Her eyes grow dim, her step is slow,
Her joys of earth are past,
And sometimes, ere we learn to know her,
She hath breathed, hath breathed on earth her last.
Oh, what is home, &c.

3 Older hearts may have their sorrows,—
Griefs that quickly fade away,
But a mother lost in childhood,
Grieves the heart from day to day.
We miss her kind, her willing hand,
Her fond and earnest care,
And oh! how dark is life around us!
What, O what is home without her there?
Oh, what is home, &c.

A-HUNTING WE WILL GO.

116.—Key C. *Jovially.* Old English Air.

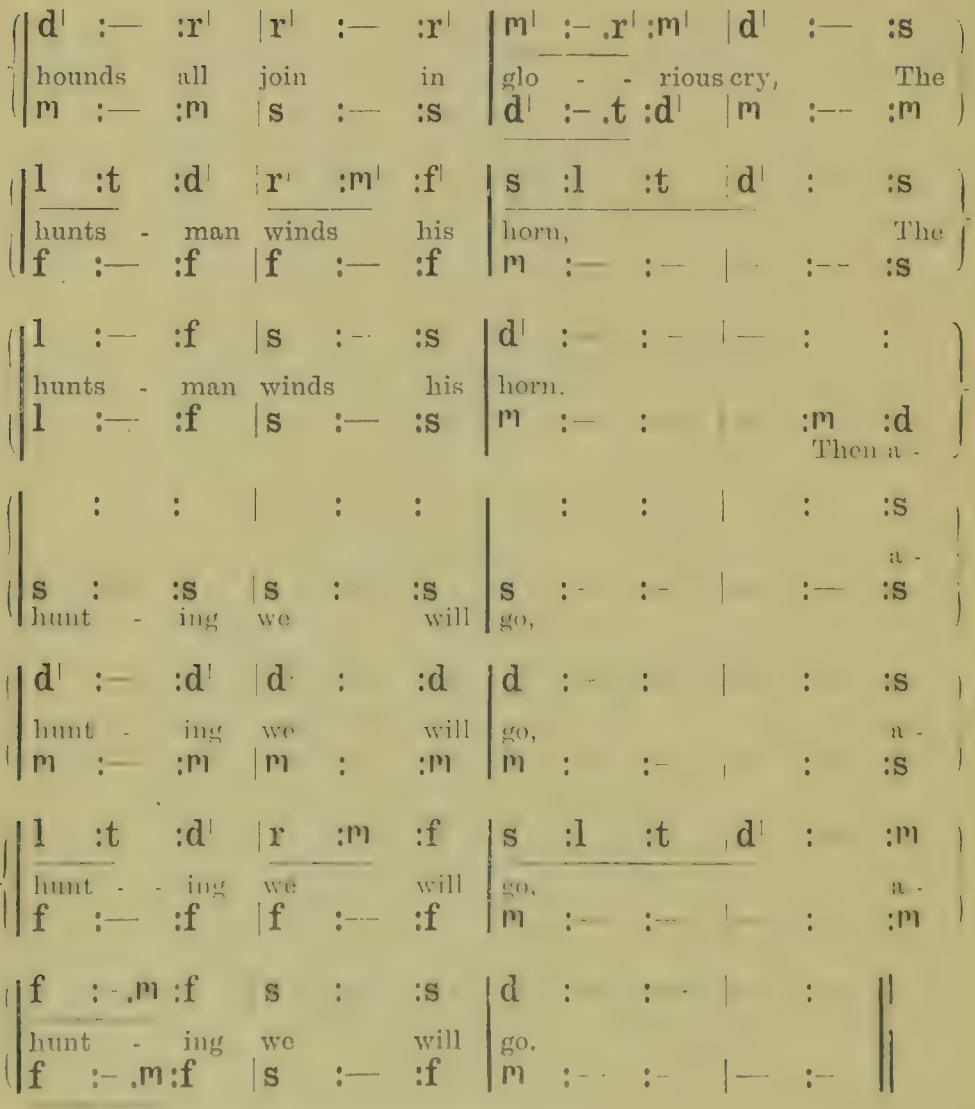
| :s | d' :— :d' | s :— :f | m :-.r:m | d :— :s
| The | dus - ky | night rides | down the | sky, And
| : : : | : : | : : | : : | : :

G.t.

| l :— :s | f :-.m:f | m :— :— | — :— :ml,
| ush - - ers | in the | morn; | The
| : : | : : | : : | : :df,

C.

| d :— :d | r :— :r | m :-.r :m | d :— :ds
| hounds all | join in | glo - - rious | cry, The
| m, :— :m, | s, :— :s, | d :-.t :d | d : :taf


d' :— :r' | r' :— :r' | m' :- .r' :m' | d' :— :s
hounds all join in glo - - rious cry, The
m :— :m | s :— :s | d' :- .t :d' | m :— :m
l :t :d' | r' :m' :f' | s :l :t | d' : :s
hunts - man winds his horn, The
f :— :f | f :— :f | m :— :— | :— :s
l :— :f | s :— :s | d' : : — | : :
hunts - man winds his horn.
l :— :f | s :— :s | m :— : | :m :d
Then a -
: : | : : | : : | : :s
a -
s : :s | s : :s | s :- :- | :— :s
hunt - ing we will go,
d' :— :d' | d : :d | d : : | : :s
hunt - ing we will go, a -
m :— :m | m : :m | m : :- | : :s
l :t :d' | r :m :f | s :l :t | d' : :m
hunt - - ing we will go, a -
f :— :f | f :— :f | m :— :— | : :m
f : .m :f | s : :s | d : : | :
hunt - ing we will go.
f :- .m :f | s :— :f | m :- :- | :—

2 Away they fly to 'scape the rout,
Their steeds they soundly switch;
||: Some are thrown in, and some thrown out, :||
||: And some thrown in the ditch. :||—Then a-hunting, &c.

3 Fond echo seems to like the sport,
And join the jovial cry;
||: The woods, the hills, the sound retort, :||
||: And music fills the sky, :||—Then a-hunting, &c.

4 Ye jovial hunters in the morn,
Prepare then for the chase:
||: Rise at the sounding of the horn. :||
||: And health with sport embrace :||—Then a-hunting, &c.

LIGHTLY ROW.

117.—Key G. *Allegretto.* German Air.

s .m :m	f .r :r	d .r :m .f	s .s :s
1. Lightly row,	light-ly row,	O'er the glass-y	waves we go;
m .d :d	r .t$_1$:s$_1$	m$_1$ .s$_1$:d .r	m .m :m
s .m :m	f .r :r	d .m :s .s	m :– .
Smoothly glide,	smoothly glide,	On the si - lent	tide.
m .d :d	r .t :s$_1$	d .d :t$_1$ .s$_1$	d :– .
r .r :r .r	r .m :f	m .m :m .m	m .f :s
Let the winds and	wa-ters be	Mingled with our	me-lo - dy;
t$_1$ .t$_1$:t$_1$ .t	t$_1$ .d :r	d .d :d .d	d .r :m
s .m :m	f .r :r	d .m :s .s	m :– .
Sing and float,	sing and float,	In our lit - tle	boat.
m .d :d	r .t$_1$:s$_1$	d .d :t$_1$ .s$_1$	d :– .

2 Far away, far away,
Echo in the rocks at play,
Calleth not, calleth not,
To this lonely spot.
Only with the seabird's note
Shall our dying music float;
Lightly row, lightly row,
Echo's voice is low.

3 Happy we, full of glee,
Sailing on the wavy sea;
Happy we, full of glee,
Sailing on the wavy sea.
Luna sheds her softest light,
Stars are sparkling twinkling bright:
Happy we, full of glee,
Sailing on the sea.

LONG, LONG AGO.

118.—Key F. *With feeling.* T. H. Bayly.

d :d .r | m :m .f	s :l .s | m :	s :f .m
Tell me the tales that to	me were so dear,	Long, long a-
d :d .s$_1$ | d :d .r	m :f .m | d :	s$_1$:s$_1$ .s$_1$

r :	f :m .r | d :	d :d .r | m :m f
go,	long, long a - go:	Sing me the songs I de-
$s_{\|}$:ta$_{\|}$	$l_{\|}$:t$_{\|}$ .t$_{\|}$ | d :	d :d .$s_{\|}$ | d :d .r

s :l .s | m :	s :f .m | r :m.r | d :— | :
light-ed to hear,	Long, long ago long a- | go.
m :f .m | d :	$s_{\|}$:$l_{\|}$ .d | $t_{\|}$:d.$s_{\|}$ | $m_{\|}$:– | :

s.f :f .m | r :$s_{\|}$.$s_{\|}$	f.m :m.r | d :	s.f :f .m | r :$s_{\|}$.$s_{\|}$
Now you are come all my	grief is re-moved,	Let me forget that so
m.r :r .d | $s_{\|}$:$s_{\|}$.$s_{\|}$	r.d :d .$t_{\|}$ | d :	m.r :r .d | $s_{\|}$:$s_{\|}$.s

f .m :m.r | d :	d :d .r | m :m.f | s :l .s | m :
long you have rov'd,	Let me believe that you | love as you lov'd
s :$s_{\|}$.$s_{\|}$ | d :	d :$m_{\|}$.$s_{\|}$ | d :d .r | m :f .m | d :ta$_{\|}$

s :f .m | r :m.r | d :— | : ‖
Long, long ago, long a- | go.
$l_{\|}$:$l_{\|}$ .d | $t_{\|}$:d.$s_{\|}$ | $m_{\|}$:— | : ‖

2 Do you remember the path were we met,
Long, long ago, long, long ago?
Ah! yes, you told me you ne'er would forget,
Long, long ago, long ago.
Then to all others my smile you preferred,
Love, when you spoke, gave a charm to each word,
Still my heart treasures the praises I heard
Long, long ago, long ago.

3 Though, by your kindness, my fond hopes were rais'd,
Long, long ago, long, long ago;
You by more eloquent lips have been praised,
Long, long ago, long ago.
But by your long absence your truth has been tried,
Still to your accents I listen with pride,
Blest as I was when I sat by your side,
Long, long ago, long ago.

WAKE! MY SPIRIT.

(Morning Song).

119.—Key G.

A. J. Foxwell.

:s, .s,	d :m :r.d	r :f :m.r	m :- .s :f.m	r :—
Wake! my	spi - rit, wake to	gladness, As the	morn awakes to	light;
:s, .s,	m, :d :s,.m,	s, :r :d.t,	d :- .m :r.d	s, :—
:s .f	m :s :f.m	r :f :m.r	d :- .m :r.t,	d :-
Cast be-	hind thee care and	sad-ness as the	day forgets the	night.
:m .r	d :m :r.d	t, :l, :s,.f,	m, :- .s, :f,.s	m, :—

2 From the glory seen in Nature,
From the joy that floods the earth,
We may image its Creator,
Him who gave its beauty birth.

3 While His goodness shineth surely,
We may well its motions mark,
And upon it rest securely
Even when our way is dark.

4 See what brightness now has found us!
All was gloom not long ago;
See the verdure spread around us!
Once 'twas hid beneath the snow.

5 Then if cloudy days should shade us,
Let us wait for brighter skies;
And if evil should invade us,
Look for good in its disguise.

SEVEN GREAT TOWNS.

120.—Key D. Round for three parts.

d' :— :s	s :l :ta	l :— :t	d' :— :s
Seven great	towns of	Greece, 'tis	said, Claimed
m :— :s	ta :l :s	f :— :f	m :— :s
Ho - mer's	birth, when	he was	dead, Thro'
d' :— :m	m :f :m	f :r :s	d :— :—
which a -	live, he	begged his	bread.

A FIDDLER ONCE WAS STROLLING.

(The Power of Music)

121.—Key A. *Allegretto.*

A. J. Foxwell.

:s,	d	:-.d	d	:r	d	:t,	l,	:s,	d	:-.t,	d	:m
1. A	fid	- dler	once	was	stroll	- ing	be	-	side	the	riv	- er
:s,	m,	:-.m,	m,	:f	m,	:r,	f	:f,	m,	:-.r,	m,	:d

r	:—	| —	:s,	d	:—	| —	:t,	l,	:—	| r	:—
Nile		(O		Mu	-	- sic		is		a	
d	:—	| t,	:s,	m,	:r,	| m,	:s,	s,	:—	| f,	:—

d	:—	| t,	:—	d	:—	|	:s,	d	:-.d	| d	:r
won	-	-		der!)			When	af	- ter	him	there	
m,	:—	| r,	:—	m,	:—	|	:s,	m,	:-.m,	| m,	:f,

d	:t,	| l,	:s,	d	:-.t,	| d	:m	r	:—	| —	:s,
hum	-	ber'd a		hum	- gry	cro - co	-	dile,			(O
m,	:—	| f,	:f,	m,	:-.r,	| m,	:d	d	:—	| t,	:s,

d	:—	| —	:t,	l,	:—	| r	:—	d	:—	| t,	:—
Mu	-	- sic		is		a		won	-	-		
m,	:r,	| m,	:s,	s	: -	| f,	:—	m,	:r,	| s,	:f

d	:—	|	:s,	m	:-.m	| m	:m	f	:f	| —	:m
der!)			The	beast		prepar'd to		gob - ble,			(O	
m,	:—	|	:s,	d	:-.d	| d	:d	l,	:l,	| —	:s,

r	:-.r	| r	:r	s	:—	| —	:s,	m	:-.m	| m	:m
gra	- cious,	what a		sight!)			The	man		was in	a	
f,	:-.f,	| f,	:f,	m,	:—	| —	:s,	d	:-.d	| d	:d

f	.f	| m	:—	r	:-.r	| r	:r	s	:—	| —	:s,
hob - ble,		(O		mer	- cy,	what a		plight!)			O	
l,	:l,	| s,	:—	fe,	:-.l,	| d	:d	t,	:—	| —	:s,

d :-.d	d :t,	l, :f	m :r	d :—	t, :—
let us ev - er		sing the song of		Mu - sic's	
m, :-.m,	m, :m,	f, :l,	s, :f,	m, :f,	s, :—

d :—	— :s,	d :-.d	d :t,	l, :f	m :r
might!	O	let us ev - er		sing the song of	
l, :—	— :s,	m, :-.m,	m, :m,	f, :l,	s, :f,

s :—	t, :—	d :—	—
Mu -	sic's	might!	
m, :d,	r, :f,	m, :—	—

2 The man was so bewilder'd he could not run away,
(O Music is a wonder!)
So he took out his fiddle, and then began to play,
(O Music is a wonder!)
He played his swiftest dances
(O gracious, what a sight!)
To check the beast's advances,
(O mercy, what a plight!)
O let us ever sing the song of Music's might.

3 The crocodile, enchanted, could not his feet control,
(O Music is a wonder!)
And strains so mirth inspiring upon his senses stole,
(O Music is a wonder!)
He danced with shake and shudder
(O gracious, what a sight!)
On hinder legs and "rudder,"
(O mercy, what a plight!)
O let us ever sing the song of Music's might!

4 Upon the sand he caper'd till he was fit to drop,
(O Music is a wonder!)
The Pyramids he circled, and yet he couldn't stop,
(O Music is a wonder!)
And onward as he straggled,
(O gracious, what a sight!)
Convulsively he waggled,
(O mercy, what a plight!)
O let us ever sing the song of Music's might!

6 The fiddler fiddled bravely, without a pause for breath,
(O Music is a wonder!)
Till on the sand before him the monster lay in death,
(O Music is a wonder!)
And then he waved his fiddle,
(O gracious what a sight!)
And hugged it round the middle,
And kissed it with delight!
O let us ever sing the song of Music's might!

A DONKEY ONCE.

122.—Key E♭.

A. J. Foxwell.

f Solo. *f* Chorus. Solo.

.s	d' .,s	:s	.s	l	.,s	:s	. ,s	l	.,s	:s	. ,d	d	.r	:m	.f
1. A	donkey once was			nearly wild, was				nearly wild, And				constantly		his	
.	:			:			. ,m	f	.,m	:m	.		:		

f Chorus. Solo.

m	.,r	:r	. ,f	m	.,r	:r	. ,s	l	.s	:f	.m	r		:d	.
tail	re - viled, his			tail	re-viled,		Be-	cause it		hung	be-	hind	him.		
	:	. ,r		d	.,s,	:s,	.		:					:	.

f Chorus.

. ,d	d	.,m	:m	.,s	s	.,d'	:d'	. ,s	l	.s	:f	.m	r		:d	.
Ha	ha,	ho ho,	ho		ho,	ha ha!		Be-	cause it	hung	be-	hind		him.		
. ,d	d	.,d	:d	.,m	m	. m	:m	. ,m	f	.m	:r	.d	s,		:d	.

2 And so he was |: resolved to try, :||
Upon his head ||: to make it lie, :||
Tho' thus it hung behind him.
Ha ha, &c.

3 But how to do it ||: puzzled him, :||
How could he change ||: by such a whim :||
The tail that hung behind him. ?
Ha ha, &c.

4 At last he thought ||: with look profound :||
He might reverse, |: by jumping round, :||
The tail that hung behind him.
Ha ha, &c.

5 He gave a twirl, |: with a motion quick:||
But there he found ||: his tail would stick :||
For still it hung behind him!
Ha ha, &c.

6 So then he sprang ||: as quickly back, :||
'Twas all in vain, |: alack! alack! :||
The tail yet hung behind him.
Ha ha, &c.

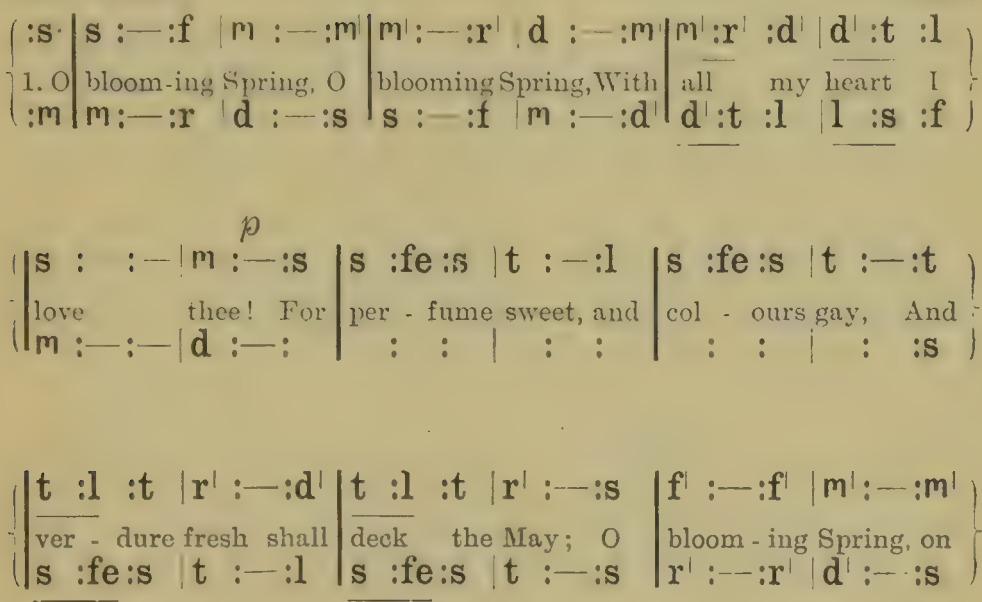
7 He turned him left, ||: he turned him right, :||
He pranced about |: with all his might, :||
Yet there it hung behind him!
Ha ha, &c.

8 He did no harm |: he did no good, :||
For, just as when |: he quiet stood, :||
The tail now hangs behind him!
Ha ha, &c.

O BLOOMING SPRING.

123.—Key C.

A. J. Foxwell. F. Silcher.


1. O bloom-ing Spring, O blooming Spring, With all my heart I love thee!
p
For per - fume sweet, and col - ours gay, And
ver - dure fresh shall deck the May; O bloom - ing Spring, on
shin - ing wing, With all my heart I love thee!

2 O Summer-time, O Summer-time,
With all my heart I love thee!
For waving corn salutes the breeze,
And luscious fruits adorn the trees;
O Summer-time, O Summer-time,
With all my heart I love thee!

3 O Autumn brown, O Autumn brown,
With all my heart I love thee!
For varied tints will clothe the wood,
And Plenty yield its stores of good;
O Autumn brown, of rich renown,
With all my heart I love thee!

4 O Winter old, O Winter old,
With all my heart I love thee!
For sparkling snow, and sportive ice,
And Christmas cheer the thoughts entice;
O Winter old, though sharp and cold,
With all my heart I love thee!

WOULD YOU CHEST AND LIMB EXPAND.

(Gymnastic Song.)

124.—Key B♭

A. J. Foxwell.

s, .,s, :m, .s,	d .s :m	s, .,s, :m, .s,	d .s, :m
Would you chest &	limb ex - pand?	Join the gay gym-	nas tic band!
m, .,m, :d, .m,	m, .s, :d	m, .,m :d, .m,	m, .s, :d
m .r :l, .r	r .d :s,	m .r :d .l,	s, .t, :s,
Stretch the muscle	strain the nerve,	Make the bod-y	bend and curve.
s, .f, :f, .f,	m, .m, :m,	fe .fe :fe .fe,	s .r, :s,
s, .,s, :r	s, .,s, :m	f .,m :r .m,f	s :m
Tra la la,	Tra la la,	Tra la la la	la,
s, .,s, :t,	s, ..s, :d	r .,d :t, .d,r	m :d
s, .,s, :r	s, .,s, :m	r .,m :f .r	d :
Tra la la,	Tra la la,	Tra la la la	la.
s, .,s :t,	s ..s, :d	t, .,d :r .s,	m, :

2 Twist upon the flying swing,
Upward leap and backward spring,
Learn the summersault to throw,
Twirl upon th' elastic toe.
Tra la la, etc.

3 So from active exercise,
Health and pleasure will arise,
While our frames we thus prepare,
Future loads in life to bear.
Tra la la, etc.

4 For the body and the mind
So completely are entwined,
That if one is made to rue,
Soon the other suffers too.
Tra la la, etc.

5 Let us then with all our might
Strive to keep the body right;
Joining gaily heart and hand,
With the great gymnastic band.'
Tra la la, etc.

GAY LITTLE DANDELION.

125.—Key E♭ B. C. Unseld.

s	:m .f	s .,l :s	d	:r .,r	m	:—	
1. Gay	lit - tle	Dan-de - lion,	lights	up the	meads,		
m	:d .r	m .,f :m	d	:t_1 .,t_1	d	:—	
s	:m .f	s .,l :s	r .t	:t .,l	s	:—	
Swings	on her	ten - der foot	tell -	ing her	beads;		
m	:d .r	m .,f :m	r .s	:fe .,fe	s	:—	
s	:r .m	f .,m :r	s	:l .,l	t	:—	
Lists	from the	rob - in's note	pour'd	from a	bove,		
t	:t_1 .d	r .,d :t	t	:d .,d	r	:—	
t	:l .t	d .,m :m	fe	:m .,fe	s	:—	
Wise	lit - tle	Dan-de - lion	cares	not for	love.		
r	:f .f	m .,d :d	r	:d .,d	t_1	:—	
s	:m .f	s .,l :s	d	:r .,r	m	:—	
Gay	lit - tle	Dan-de - lion	lights	up the	meads.		
m	:d .r	m .,f :m	d	:t_1 .,t_1	d	:—	
Ritard.							
d'	:t .l	s .,f :m	s	:r .,m	d	:—	
Swings	on her	slen-der foot,	tell -	ing her	beads.		
m	:s .f	m .,r :d	t_1	:t_1 .,t_1	d	:—	

2 Cold lie the daisy banks clad but in green,
Where in the May's agone bright hues were seen;
Wild pinks are slumbering, violets decay,
True little Dandelion greeteth the way.
Gay little, etc.

3 Brave little Dandelion, fast falls the snow,
Bending the daffodills—haughty head bow;
Under the fleecy tent, careless of cold,
Blithe little Dandelion counteth her gold.
Gay little, etc.

EXERCISES IN TIME.

(Triplets).

126.—Key D.

| | | |

DOWN WHERE THE BLUE-BELLS GROW.

131.—Key D.

:d	m	:f,m,f	s	:m	l	:d',t,l	s	:m	f	:s	m	:f			
1. I	know a	spot which			oft	I	deem'd of		ru -	ral haunts most					
:d	d	:r,d,r	m	:d	f	:l,s,f	m	:d	r	:m	d	:r			

r	:—	—	:r	m	:f,m,f	s	:m	l	:d',t,l	s	:m				
fair,			And	I	have thought that			heav'n's light beam'd with							
t,	:	—	:t,	d	:r,d,r	m	:d	f	:l,s,f	m	:d				

r	:t,l,s	fe	:l,s,fe	s	:	—	:s	f	:l,s,f	m	:s				
brighter		sun-shine		there;			It	is	a	cool	se -				
t,	:r	d	:d	t,	:—	-	:t,	r	:f,m,r	d	:m				

f	:l,s,f	m	:s	l	:d',t,l	s	:m	r	:—	—	:r				
ques-ter'd		vale, where		qui -	et		brooklets	flow,			And				
r	:f,m,r	d	:m	f	:l,s,f	m	:d	t,	:—	—	:t,				

m	:f,m,f	s	:m	l	:d',t,l	s	:	d'	:m,f,s	l	:d'				
oft	is	heard the		ring-dove's		wail		Down where the bluebells							
d	:r,d'r	m	:d	f	:l,s,f	m	:	d	:d,r,m	f	:m				

r	:—	—	:r	m	:f,m,f	s	:m	l	:d,t,l	s	:				
grow,			And	oft	is	heard the		ring-dove's		wail					
t,	:—	—	:t,	d	:r,d,r	m	:d	f	:l,s,f	m	:				

CHORUS. Quicker.

d	:m,f,s	l	:s	d	:—	—		s	:s .s	s	:s				
Down where the bluebells				grow,				Down where the bluebells							
m	:d,r,m	f	:t,	d	:—	-	—	m	:m,m	m	:m				

s :—	— :s .s	s :s .s	s :s	s :—	— :s
grow,	In the	vale where the bluebells		grow,	I
m :—	— :m,m	f :f .f	f :f	f :—	— :s

m' :r'	d' :t .t	l :s	f :m	r :d .d	t :l
love to	stray at the	close of	day	Down where the bluebells	
s :f	m :m,m	f :m	r :d	r :d .d	t :l

s :s	— :s	s :s	s :s .s	l :l	l :—
grow,	I	love to	stray at the	close of	day
s :t	— :f	m :m	m :m,m	f :f	f :—

s :d'.d'	t :r'	d' :—	— :—
Down where the bluebells		grow.	
m :m,m	r :f	m :—	:—

1 I oft at twilight's early shade to that sweet spot repair,
And think, 'mid beauties heav'n has made of dear ones resting there;
'Twas there first dawn'd my early love, and all of joy below,
And so I oft at twilight rove down where the blue-bells grow,
And so I oft at twilight rove down where the blue-bells grow.
Down where the, etc.

HOURS OF EVENING.

132.—Key F. *Softly.*

s :—	l :—	s :—.f	m :f	s :—	l :—	s :—.f	m :f
1. Hours of		eve - ning,		calm and		love - ly,	
r. All to		sol - emn		rap - ture		move me,	
m :	f :	m : .r	d :r	m :	f :—	m : .r	d :r
d :	d :	d :	d :-	d :	d :—	d :	d :

C.t. f.F. D.C.

d :—	d' :—	r :	m :f	m :—	r :—	d s :—	— :
Twi - light		songs so		soft and		clear;	
Earth re -		cedes and		heav'n is		near.	
ml :—	s :—	t :	d :r	d :—	t :—	sr :—	— .
df :—	m :—	s :—	d :f	s :—	— :f	mt :—	— :

:S: *pp* *cresc.*

r :-.m | r :m	f :-.s | f :--	m :-.f | m :f	s :-.l | s :-
Stars of	night so	bright a -	bove me,
r. Light my	way to	those that	love me,
t, :-.d | t, :d	r :-.m | r :—	d :-.r | d :r	m :-.f | m :—
s, :— | s, :—	s, :— | s, :—	d :— | d :—	d :— | d :—

f D.S.

d' :t | l :s	d' :l | s :f	m :— | r :—	d :— | — :
Shin - ing	as from	realms of	bliss;
Now in	fair - er	worlds than	this.
l :s | f :m	l :f | m :r	d :— | t, :s,	s, :— | — :
d :— | d :—	f, :— | — :f,	s, :— | — :f,	m, :— | — :

Hymns ascending, voices blending
There with angel song of praise,
Here in rapt devotion bending,
Thoughts serene to heaven we raise.
Here awhile in sweet communion,
With the dear ones gone before;
There rejoice in happy union,
Singing, praising evermore.

THE RED, WHITE, AND BLUE.

133.—Key G. *Spirited.* M. 88. English Air.

:s, | d :d .,d | r :s .,f	m .d :— | :s,
1. Bri -	tan - nia the pride of the	o - cean,	The
:s, | d :d .,d | r :t, .,t,	d .s :— | :s
:s, | d :d .,d | r :s, .,s,	s, .m, :— | :m,

D.t.

l, :l .s | f .m :r .d	d :— | t, : .rs
home of the brave and the	free,	The
f, :f .m | r .d :r .re	m :— | r : .tm
f, :f, .s, | l, :f, .fe,	s, :— | — : .sd

s	:s	.s	s	:l	.,t	d'	.s	:—			:d'				
shrine	of	the	sail	-	or's de-	vo -	tion,				No				
m	:m	.m	f	:f	.,f	s	.m	:—			:s				
d	:d	.d	r	:r	.,r	m	.d	:—			:m				

f.G.

t .l	:s	.f	m .r	:s	.,t,	d		:—			:ds, .s,				
land	can	com-pare		un-to		thee!					Thy				
f	:m	.r	d .t,	:f	.,f	m		:—			:^{d}s, .s,				
f	:d	.d	s,	:s,	.,s,	d		:—			:^{d}s, .s,				

r	:r	.r	d .t,	:l,	.s,	s,	.d	:—			:d	.,r			
man -	dates	make	he -	roes	as-	semble,					With				
r	:r	.r	d .t,	:l,	.s,	s,	.d	:—			:d	.,d			
r	:r	.r	d .t,	:l,	.s	s,	.d	:—			:d	.,d			

m	:m	.m	f .m	:r	.d	r		:—			:s,	.s,			
vic -	t'ry's	bright	lau -	rels	in	view,					Thy				
d	:d	.d	d	:d	.d	t,		:—			:s,	.s,			
d	:d	.d	l, .s,	:fe,	.l	s,		:—			:s,	.s,			

s .s	:s	.s	f .m	:r	.d	t,	.l,	:			l	:	.,s		
ban-ners	make		ty -	ran-ny		tremble,					When				
m .m	:m	.m	r .d	:t,	.l,	s,	.f,	:			r	.m	:fe	.s	
d .d	:d	.d	d	:r,	.m,	f,	.f,	:			fe,	.s,	:l,	.t,	

s .,m	:d	.,l,	s,	:l,	.,t,	d		:—			:t,	.d			
borne	by	the	red,	white,	and	blue,					When				
m	:d	.,l,	s,	:l,	.,t	d		:—			:s,	.l,			
d	:l,	.,l,	s,	:l,	.,t,	d		:—			:				

| | | |

TO ALL YOU LADIES.

134.—Key A♭. *With animation.*

Words by the Earl of Dorset. Dr. Callcott.

:s,	d :d	d :d	d :-.d	d :m	r :r	r :r	
1. To	all you	la - dies	now on land, We		men at	sea in -	
:s,	m, :l,	s, :f,	m, :-.f,	s, :d	t, :l,	s, :l,	
:s,	d, :f,	m, :r,	d, :-.r,	m, :d	s, :d,	t, :l,	

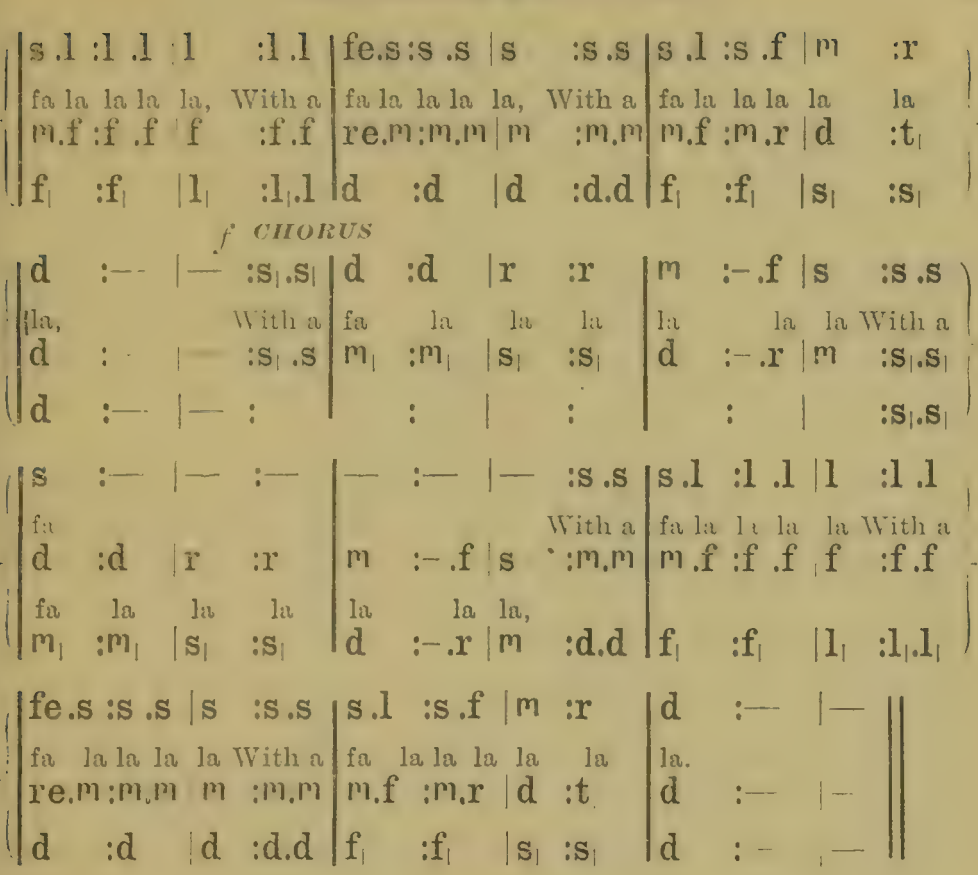
r :—	:m	f :f	m :m	l :l	s :s		
dite;	But	first would have you		un - der - stand How			
t :-	:d	d :d	d :d	d :d	d :d		
s, :-	:d.t,	l, :l,	s, :s,	f, :f,	m, :m,		

f :m	s .f	:m.r	d :	:d.t	l :l,	s,	:d.t
hard it	is	to	write;	The	mu - ses	now,	and
t :d	m.r	:d.t	d :	:m,	f, :f,	m,	:s,
r, :d,	f,	:s,	d, :—	:d,	d, :d,	d,	:d,

l :l	s,	:d	t :d	r :m	r : .m	r	:r
Nep - tune	too,	We	must im - plore to		write to	you,	to
f, :f,	m,	:s,	s, :s,	s, :d	t, :-.d	t,	:t,
d, :d,	d,	:m	r, :d	t, :d,	s : .s	s,	:s,

m :—	fe :—	s :—	:s,.s,	d :d	r :f		
write	to	you,	With a	fa la	la la		
d :	l, :	t, :	:s, .s	m, :m,	s, :s,		
d, :—	r, :—	s, :—	:	:	:		

m :-.f	s :s .s	s :—	— :—	— :—	— :—		
la la	la, With a	fa			With a		
d :-.r	m :s .s,	d :d	r :r	m :-.f	s :m.m		
		fa la	la la	la la	la,		
:	:s,.s,	m, :m,	s, :s,	d :-.r	m :d.d		



2 For though the muses should prove kind,
And fill our empty brain,
Yet if rough Neptune rouse the wind,
To wave the azure main,
Our papers, pens, and ink and we,
Roll up and down in ships at sea.
With a fa la la, etc.

3 Then if we write not by each post,
Think not we are unkind;
Nor yet conclude our ships are lost
By Dutchmen or by wind;
Our tears we'll send a speedier way—
The tide shall bring them twice a day.
With a fa la la, etc.

4 Let wind and weather do its worst,
Be ye to us but kind;
Let Dutchmen vapour, Spaniards curse,
No sorrow shall we find;
'Tis then no matter how things go,
Or who's our friend, or who's our foe.
With a fa la la, etc.

GENTLY EVENING BENDETH.

135.—Key B♭ *Sweetly.* C. H. Rink.

m	:m	|r	:r	|d	:—	|s,	:—
1. Gently	eve	- ning		|bend	-	eth,	
d	:d	|t,	:s,	|s,	:—	|m,	:—
d,	:m,	|s,	:f,	|m,	:	|d,	:—

l,	:t,	|d	:m	|r	:—	|—	:
O	- ver	vale	and	|hill,			
f,	:f,	|s,	:d	|t,	:—	|—	:
f	:r,	|m,	:d,	|s,	:—	|—	:

m	:m	|f	:m	|r	: -	|s	:—
Soft-ly		peace de	-	|scend	-	eth,	
d	:d	|r	:d	|t,	:	|d	:ta,
d	:l,	|r,	:m,.f,	|s,	:f,	|m,	:

d	:f	|m	:r	|d	: -	|—	:
And the		world is		|still.			
l,	:r	|d	:s,	|m,	:—	|—	:
f,	:r,	|s,	:s,	|d,	:—	|	:

2 Save the woodbrook's gushing,
All things silent rest;
Hear its restless rushing,
On t'ward ocean's breast,

3 And no evening bringeth,
To its life release;
And no sweet bell ringeth,
O'er its wavele's peace.

4 Restless thus life floweth,
Striveth in my breast;
God alone bestoweth
Tranquil evening rest.

THE SLEIGH BELLS.

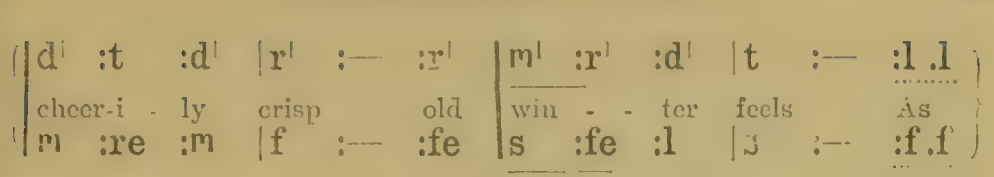
136.—Key C. *Beating twice.*

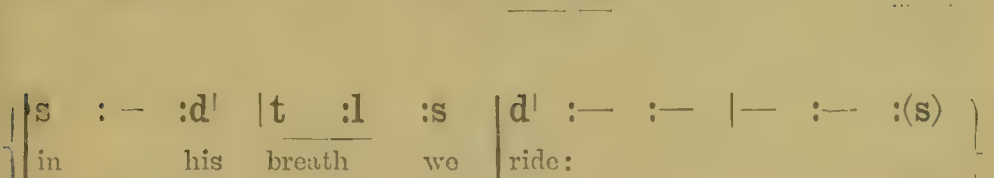
Dr. Harper. A. T. Cringan.

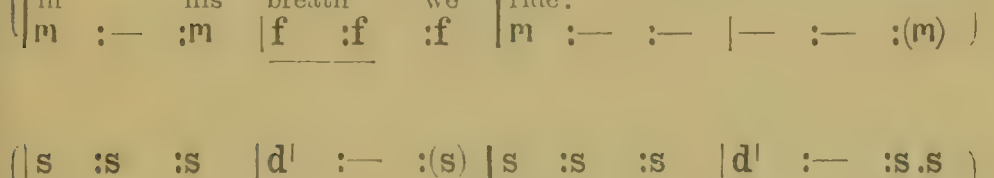
s	:fe	:s	|m	:—	:m	|m	:re
1. Merri	- ly		ring		the	|sil	- -
m	:re	:m	|d	:—	:d	|d	:t

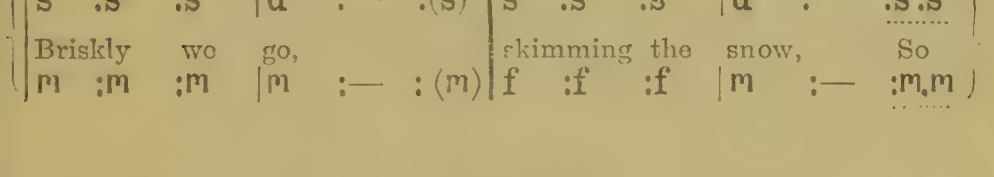
:m	|s	:—	:r .m	|f	:-.m	:f	|t
ver	|bells,		As	|o'er		the	|glebe
:d	|t,	:—	:t, .d	|r	:-.de	:r	|f

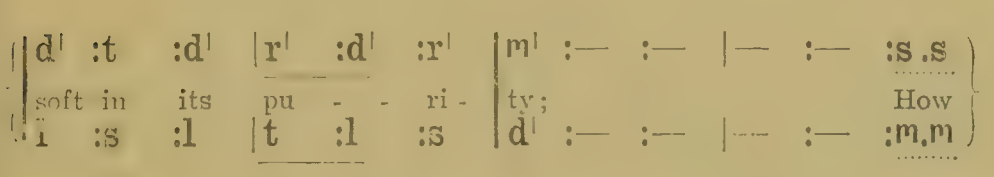
:—	:l	|s	:—	:—	|—	:—	:s
	we	|glide,					How
:—	:f	|m	:—	:—	|—	:—	:m

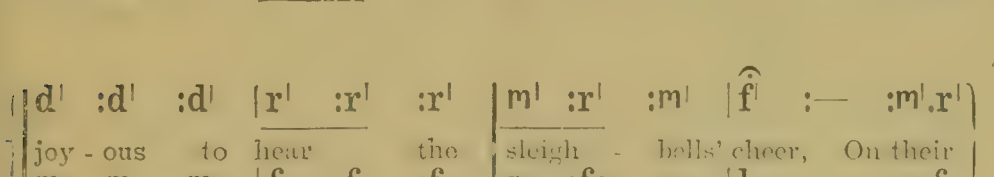












2 Merrily ring the silver bells
As we laugh at the pinching cold,
For warm is our hearts it bracingly tells
Of a cheer more precious than gold,
As onward we sweep, while the pines at us peep,
From cushrinement of maple and thorn,
Till at last we draw rein in the pleasant demesne
Where greetings sweet friendships adorn.

MERRILY SINGS THE LARK.

137.—Key B♭ BRADBURY.

s, ,,s, :s, ,,s,	d	:s, ,,s,	d	:r	m	:m,m,m	
1 Merry sings the lark		at the	break	of	day,	Tra la la	
m, ,,m, :m, ,,m,	m,	:m, ,,m,	s,	:t,	d	:d,d,d	
d, ,,d, :d, ,,d,	d,	:d, ,,d,	m,	:s,	d	:	
r	:		:r ,r ,r	d	:		:
la,			Tra la la	la,			
t,	:		:t,t,t,	d	:		:
	:s,,s,,s,	s,	:		:d,,d,,d,	d,	:
	Tra la la la,				Tra la la la.		
s, ,,s :s, ,,s,	d	:s	d	:r	m	:m,m,m	
Hear her as she sings		her	mer	- ry	lay.	Tra la la	
m, ,,m, :m, ,,m	m,	:m	s	:t,	d	:d ,d ,d	
d, ,,d, :d, ,,d,	d,	:d,	m,	:s,	d	:	
r	:		:r ,r ,r	d	:		:
la.			Tra la la	la,			
t,	:		:t, ,t, ,t,	d	:		:
	:s, ,s, ,s,	s,	:		:d,,d,,d,	d,	:
	Tra la la la,				Tra la la la,		

:S:

r ,r ,r :r , ,r	f	:	d ,d ,d :d , ,d	m	:		
Tra la la la la la,			Tra la la la la la,				
s,,s,,s, :s, ,– ,s	s,	:	m,,m,,m, :m, ,– ,m	s,	:		
s,	:s,	s,,s,,s, :s,	d	:d	·	d ,d ,d :d	
Tra	la	la la la la,	Tra	la		la la la la,	

s ,s ,s :m	f ,f ,f :r	d ,d ,d :t ,t ,t	d : —
Tra la la la,	Tra la la la,	Tra la la la la la la.	
s ,s ,s :s	l ,l ,l :l	s ,s ,s :s ,s ,s	m : —
d ,d ,d :d	f ,f ,f :f	m ,m ,m :s ,s ,s	d : —

2 Rouse ye, rouse ye now at the morning call,
Tra la la la la, tra la la,
Rouse, ye idle dreamers, one and all,
Tra la la la, tra la la.
Tra la la, etc.

3 Health and strength are found in the morning air,
Tra la la la, tra la la,
Beauty, youth and life in nature fair,
Tra la la la tra la la.
Tra la la, etc,

FIFTH STEP.

EXERCISES IN MINOR MODE.

138. KEY C.

:m | l :l | se :l | d' :d' | t :r | d' :t l :se | l :— | —

139.—KEY A.

:l, | d :d | t, :l, | d :l, | se, :l, | m, :se, l, :d | t, :t, l, |

140.—KEY D.

:m | d :m l :l | d' :l m :m | t :se l :r | m :m l |

141.—KEY B♭.

:d | l, :t, | m, :m, | f, :m, | l, :t, | d :l r :t, | l :se, l, |

142.—KEY C.

:d'	d' :r'	d' :d'	t :se	l :d'	d' :l l :se	l :
:l	l :f	m :m	r :m	l :l	m :d f :m	l :—

143. KEY A.

d :r :m	f :— :m	d :r :t,	l, :— :—
l, :t, :d	l, :— :se,	l, :r, :m,	l, :— :—

144.—Key G.

:m	l :se	l :m	f :m,r	m :r	d :t,	r :t,	l, :
:d	d :t,	l, :d	l :l,.t	d :t,	t :se	se, :m,	l, :

145.—Key B♭.

d	:t	:l,	se, : —	:m,	d	:r :t,	l, :— :
m,	:f,	:f,	m, : —	:d,	m,	:f, :m	l, : :

146.—Key C.

l	:d'	:l	m'	:r' :d'	r'	:d' :t	l :— :—
l	:—	:—	l	:— :—	m	:— :—	l, :— :—

ALL WHO SING.

147.—Key C. *Moderato.* In three parts. Goodban.

1	d'	:s	f	:l	s	:d'.t	l :r'	t :m'
	All	who	sing	and	wish	to	please. Must	sing in
2	d	:—	r	:—	m	:—	f :—	s :—
	Doh		Ray		Me		Fah	Soh
3	m	:— .m	f	:f	m	:d	d :f	f :m
	Na -	ture's	bless -	ings	all	should	seize,	which to

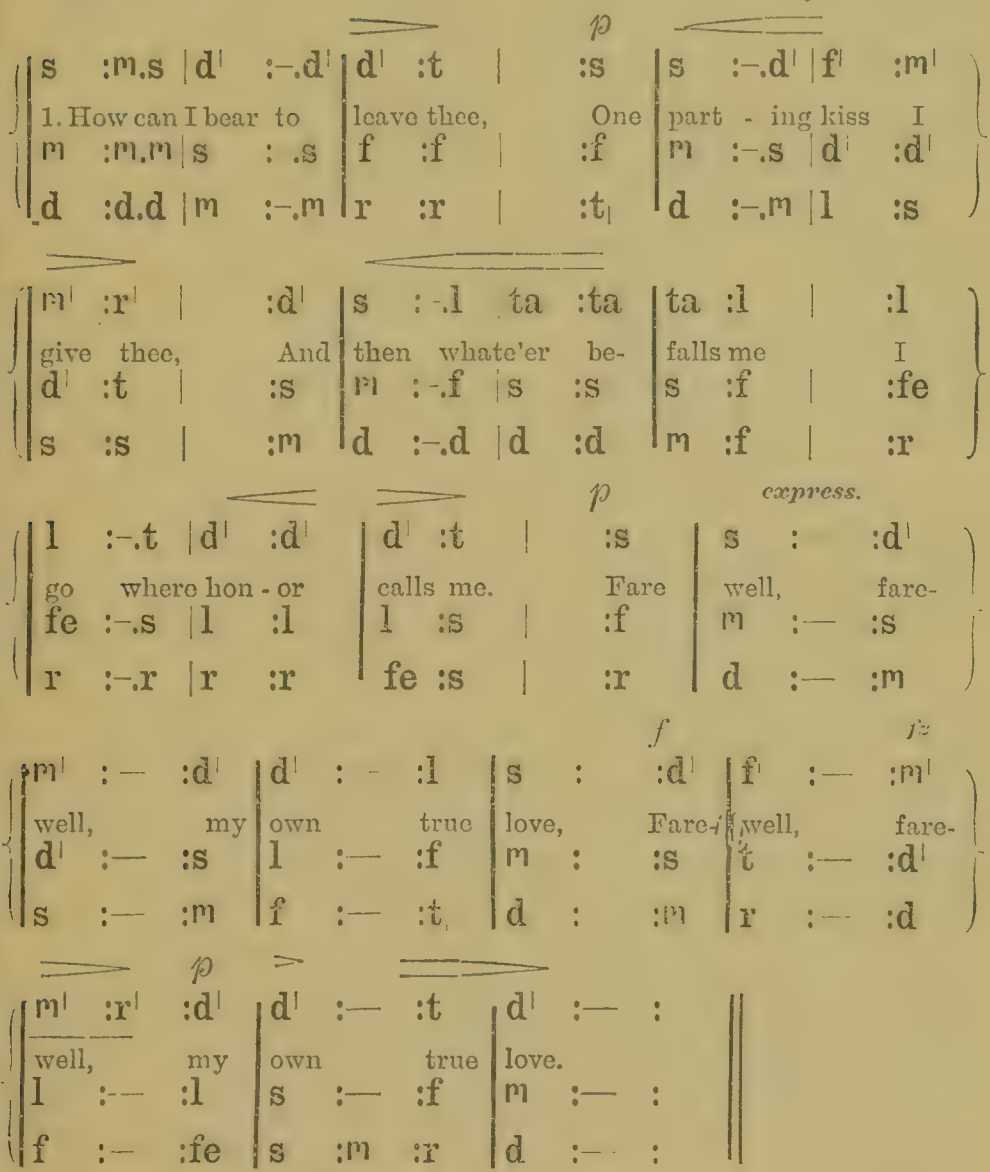
d'	:f'	r'	:m'.f	m'	:—	m :f',m'	r' :m'	d' :r'
tune, the		words ex -		press;		Keep the	time, take	breath with
l	:—	t	:	d	:	d :	t :—	l :—
Lah		Te		Doh !		Doh	Te	Lah
m	:r	s	:s	d	:	d : .m	s :se	l :f
ills	give	sweet re-		dress;		Har - mo-	ny bids	an - ger

t	:d'	d'	:t .l	s	:d'	d'	:t	d' :—	2
cease,	The	sound, sur-		tain,	the	voice sup -		press.	
s	:—	f	:—	m	:—	r	:—	d :—	3
Soh		Fah		Me		Ray		Doh.	
f	:m	l	:r	m	:l .s	f	: .f	m :	1
cease,	And	soothes the		mind	that	feels	dis -	tress.	

SOLDIER'S FAREWELL.

148. KEY C.

KINKEL. Arr. by H. CLARK.


p
1. How can I bear to leave thee, One part - ing kiss I
give thee, And then whate'er be- falls me I
p express.
go where hon - or calls me. Fare well, fare-
f f
well, my own true love, Fare- well, fare-
p
well, my own true love.

2 Ne'er more may I behold thee,
Or to this heart enfold thee;
With spear and pennon glancing,
I see the foe advancing.

3 I think of thee with longing;
Think thou, when tears are thronging,
What, with my last faint sighing,
I'll whisper soft while dying.

THE LORD'S PRAYER.

149. Key D♭. Arr. by W. J. McNally.

pp

:m	m	:—	|m	:f	m	:—	|d	:r	m	:—	|—	:—
Our	Fa	-	-	ther Who	art		in	hea-	ven,			
:d	d	:—	|d	:d	d	:	|d	:t,	d	:	|—	:
:d	d	:—	|d	:l,	s,	:—	|l,	:s,	d	:—	|—	:—

m	:m	|m	:—	m	:—	|m	:—	f	:—	|—	:—
Hal-low	-	ed		be		Thy		Name,			
d	:d	|d	:—	d	:—	|d	:—	r	:—	|—	:—
l,	:l,	|l,	:—	l,	:—	|l,	:—	r	:—	|—	:—

r	:	|r	:r	r	:—	|—	:	r	:	s	:f
Thy		King-dom		come,				Thy		will	be
t,	:	|t,	:t,	t,	:—	|—	:	t,	:—	t,	:r
s,	:—	|s,	:s,	s,	:—	|—	:	s,	:—	|s,	:s,

m	:—	|m	:—	l	:—	|l	:s	s	:—	|r	:—
done		on		earth		as	it	is		in	
d	:—	|d	:—	d	:—	|r	:r	r	:—	|t,	:—
d	:	d	:	l,	:	|t,	:t,	t,	:—	|s,	:—

m	:	|—	:	f	:	|f	:f	f	:	|m	:r
heav'n.				Give		us	this	day		our	
d	:	|—	:	t,	:	t,	:d	r	:	|d	:t,
d	:	|—	:	s,	:	|s,	:l,	t,	:s,	|s,	:

m	:	|l	:	s	:	|m	:m	f	:f	|s	:—
dai	-	ly		bread,		and	for-	give	us		our				
d	:—	|f	:—	m	:—	|m	:d	r	:r	|m	:—
d	:	|t,	:	d	:—	|d	:d	d	:d	|d	:

l :- .l	l :l	s :s	s :—	s :—	s :-
tres - passes	as	wo for - give		them	that
f :- .f	f :f	m :m	f :—	m :—	m :—
f :- .f	f :t,	d :d	t, :—	d :—	d :—

l :—	l :l	l :—	se :—	l :𝄐	s :-
tres - - pass a -		gainst		us,	and
f :—	s :f	m :—	— :r	d :—	r :—
f :—	m :r	d :—	t, :—	l, :—	t, :—

s :—	s :—	s :s	s :s	l :l	l :l
lead	us	not in - to	temp-	ta - tion	but de-
m :—	m :—	f :f	s :m	f :f	f :f
d :—	d :—	r :r	m :d	f :f	r :r

cresc. *mf*

t :t	t :t	d' :d'	— :r'	m' :—	r' :r'
li - ver us from		ev - il.	for	Thine	is the
f :f	f :f	m :m	— :t	d' :—	t :t
r :r	s, :s,	d :d	- :s	d' :	s :s

cresc. *f*

d' :d'	d' :d'	t :t	t :t	d' :d'	— :r'
King-dom and the		pow - er	and the	glo - ry	for
l :l	fe :fe	s :s	s :s	s :s	— :t
l :l	r :r	s :s	f :f	m :m	— :s

p

m' :—	f' :r'	d' :d'	r' :—	d' :—	— :m
ev - - er and		ev - er,	A -	men,	for
d' :—	d' :l	s :s	s :—	s :—	— :d
d' :—	t :f	m :m	f :—	m :—	— :d

m :—	m :m	f :𝄐	m :r	m :—	— :
ev - - er and		ev - er,	A - -	men.	
m :—	m :m	d :d	d :t,	d :—	— :
d :—	d :d	l, :l,	s, :—	d :—	— :

THERE'S A TREE IN THE HEART OF THE FOREST.

150.—Key G. M. 88. From Weber.

:s, .d | m :m .m | m :m .m | s :— | m :m

1. There's a tree in the heart of the for - est, Where
2. When be- neath its broad branch-es we gath - er For
3. There's a tree in the heart of the for - est, Whose

:m, .s, | d :d .d | d :d .d | m :— | d :d

r :r .r | r :s .,f | m :— | — :d

oaks and where birch - es a- bound, Whose
qui - et or fes - tive de- light, The
glo - ry in spring - time we see, When

t, :t, .t, | t, :t, .,r | d :— | — :d

m :m .m | m :s .s | l :— | f :f

beau - ti - ful crown ris - es high - er Than
heart seems to feel a new glad - ness, And
far on the land - scape a- ris - es The

d :d .d | d :m .m | f :— | f :l,

D.t.

r :r .r | s :t, .r | d :— | — : .s, d

those of the mon - archs a- round; Its
bur - ies its grief out of sight; Its
form of this beau - ti - ful tree. The

t, :t, .t, | t, :s, .s, | d :— | — : .s, d

d .m :m .s | s .d' :d' .m' | m' : | d' :m'

leaves break the sun - shine of sum - - - mer, Its
arms are so fond - - ly ex- tend - - - ed, In
birds seek its shel - ter in sum - - - mer, The

d :d .m | m :m .s | s :— | m :s

m .r :d .t | l .s :l .t | d' :— | — :d

boughs are so stur - dy and strong, That
to - ken of strength and of love, That
heart for its sol - i - tude longs: This

f :f .f | f :f .f | m :— | — :d

THERE'S A TREE IN THE HEART OF THE FOREST.

d .m	:m .s	|s .d'	:d' .m'	|m' :— |d' :m'
bird - lings come	up	from the		south - - - land To
un - to the	soul	falls a		bless - - - ing, De
mon - arch of	strength	and of		beau - - - ty Is
d	:d .m	|m	:m .s	|s :— |m :s

CHORUS. f.G.

m'.r'	:d'.t	|l .s	:l .t	|d' :— |— :^{d}s,.s,
make	it a	tem -	ple of	song. 'Tis the
scend - ing from	hea -	- ven a-		bove. 'Tis the
wor - thy the	sweet -	est of		songs. 'Tis the
f	:f .f	|f	:f .f	|m :— |— :^{d}s,.s,

m	:m .m	|m	:m .m	|s :— |m :m
king,	'tis the	king	of the	for - - - - est That
d	:d .d	|d	:d .d	|m :— |d :d

r	:r .r	|r	:s .,f	|m :— |— :d
rais - - es	its	beau - - ti -	ful	head, And
t,	:t, .t,	|t,	:t, .,r	|d :— |— :d

m	:m .m	|m	:s .s	|l :— |f :f
wears	its bright	gar -	land of	ver - - - - dure, When
d	:d .d	|d	:d .d	|f :— |f :l,

r	:r .r	|s	:t, .r	|d :— |— : .d
sum - mer and		sun -	shine have	fled, When
t,	:t, .t,	|t,	:s, .s,	|d :— |— : .d

l	:l .l	|s	:d .m	|r :s .,f |m : .d
sum - mer, when		sum -	mer and	sun - shine are fled, When
f	:f .f	|m	:d .d	|t, :t, .,r |d : .d

l	:l .l	|s	:d' .m	|s :s .s |m : .s
sum - mer, when		sum -	mer and	sun - shine are fled, When
f	:f .f	|m	:m .d	|t, :t, .t, |d : .t,

s	:s .s	|d'	:m .m	|s :s .s |d'
sum - mer, when		sum -	mer and	sun - shine are fled.
t,	:r .f	|m	:d .d	|t, :t, .t, |d

'TIS A LESSON.

151. Key B♭. M. 120.

s,	:d	t,	:d	r	:m	t,	:—	d	:—	r	:—				
1 'Tis a	les - son			you	should heed,			Try,		try,					
rep. If at	first	you		don't	suc - ceed.			Try, etc.							
m,	:m,	r,	:m,	f,	:m,	s,	:—	m,	:—	s,	:—				

D. C.

m	:d	d	:	m	:s	s	:f.m	f	:f	f	:—				
try	a -	gain.		Then	your	cour -	age	should	ap -	pear;					
s,	:m,	m,	:	d	:m	m	:r.de	r	:l,	f,	:s,				

f	:-.m	r	:d	t,	:r	s,	:	s	:-.m	f	:-.r				
For	if	you	will	per -	se -	vere,		You	will	con -	quer,				
l,	:-.s,	f,	:fe,	s,	:fe,	s,	:	d	:-.d	r	:-.t,				

m	:d	r	:—	d	:—	r	:—	m	:d	d	:—				
ne -	ver	fear;		Try,		try,		try	a -	gain.					
d	:l,	s,	:—	m,	:—	s,	:—	d	:m,	m,	:—				

2. Once or twice though you may fail,
Try, try, try again.
If at last you would prevail,
Try, try, try again
If we strive, 'tis no disgrace,
Though we may not win the race;
What should you do in that case?
Try, try, try again.

3. If you find your task is hard,
Try, try, try again.
Time will bring you your reward,
Try, try, try again.
All that other people do,
Why, with patience, should not you?
Only keep this rule in view—
Try, try, try again.

AH! HOW SOPHIA.

152.—KEY F. *Catch in three parts.* DR. CALLCOTT.

d' :— | m :s | s :f | r :f | f :m | s :m |
Ah! how So- phi-a can you leave, can you

m :r | :s | s :d' | :s | l :d' | r :f |
leave Your lov-er. Your lov-er, and of

: | : | d' :— | m :s | s :f | r' :f |
Ah! how So- phi-a, can you

m :s | f :r | d :m | d :m | m :r | f :r |
hope be- reave! Go, fetch the In- dian's

f :m | s :m | m :r | :s | s :d | :s |
leave, can you leave Your lov-er, Your

r :d | m :d | d :t, | :m | m :— | m :— |
bor- row'd plume, Yet rich- er

: | : | : | : | d' :— | m :s |
Ah! how So-

l :d' | r :f | m :s | f :r | d :m | d :m |
lov-er, and of hope be- reave! Go, fetch the

f :l | l, :r | d :m | r :t, | d :d | d :de |
far than that you bloom, I'm but a

s :f | r' :f | f :m | s :m | m :r | :s |
phi-a, can you leave, can you leave, Your

m :r | f :r | r :d | m :d | d :t, | :m |
In- dian's bor- row'd plume, Yet

r :l, | t, :s, | d :— | d :d | s, :— | : |
lod-ger in your heart, in your heart.

s :d'	| :s	l :d'	| r :f	m :s	| f :r		
lov - er,	your	lov - er	and of	hope	be -		
m :—	| m :—	f :l	| l, :r	d :m	| r :t,		
rich -	er	far	than	that	you		
:d	| d :d	f, :—	| f, :—	s, :—	| s, :—		
And	more than	me,	I	fear,	have		

:S:

1	m :	| .r :s .f	m :	| .t :t .t			
	reave!	An how So-	phia,	Ah, how So-			
	r heart!						
2	d :m	| s :t,	d :m .d	| s .r :s .f			
	bloom Go,	go, go,	go,	fetch the Indian's, fetch the			
	r leave.						
3	d :	| :	:	| :			
	part.						
	r plume.						

d :	| .t :t .t	d' .s :s .s	| s :s
phia,	Ah, how So	phia, Ah how So - phia,	phia,
m .d :s .m	| f .r :s .f	m .d :	| de :r' .m
Indian's fetch the	Indian's, fetch the	In - dian's,	Go fetch the
d :m .d	| r .s, :	:	| l :t .de
I'm but a	lod - ger,		I'm but a

f .f :f .f	| f :f	m .d' :d' .d'	| d' :d'
phia, Ah, how So - phia,	phia,	phia, Ah, how So - phia,	phia,
f .r :	| t, :d .r	m .d :	| m :f .r
In - dian's,	Go, fetch the	In - dian's,	Go, fetch the
r .r :	| s, :l .t,	d .d :	| s :l .f
lod - ger,	I'm but a	lod - ger,	I'm but a

d' .d' :d' .d'	| d' :d'	d' .s :s .s	| l .l :l .l
phia, Ah, how So - phia,	phia,	phia, Ah, how So-phia, Ah, how So	
m .d :	| s :l .f	s .m :m .m	| f .f :f .f
In - dian's,	Go, fetch the	Indian's, fetch the Indian's, fetch the	
s .m :	| m :f .r	m .d :	| f, .s, :l, .t,
log - ger,	I'm but a	lod - ger,	I'm but a

D.S.

s	:l	.f	m	:f	.r	2	d	:—	—	:—	
phi -	a		can	you			leave.				
m	:f	.r	d	:r	.t,	3	d	:—	—	:—	
In -	dian's		bor -	row'd			plume,				
d	:f,		s,	:s,		1	d	:—	—	:—	
lod -	ger		in	her			heart.				

WOULD YOU KNOW MY CELIA'S CHARMS?

153.—Key B♭. *Andante.* In four parts. Webbe.

1	s,	:s,	s,	:—	.s,	d	:d	d	:—		
	Would you		know		my	Ce -	lia's	charms?			
2	.s,	:s, .f,	m, .d,	:s,		.d,	:m, .d,	d .s,	:m, .d,		
	I'm sure she'as for-ti -		tude,			I'm sure she'as for-ti -			tude and		
3	:		.d	:t, .r		d .m	:		:		
			She'as on-ly			thirty,					
4	s,	:—.l,,t,,	d	:r		m	:— .m	m .,r	:d		
	Ce -	- lia	ought	to		strive,	for	cer -	tain -		

m	:d	d	:l,		f	:r	r	:t,			
Would	you	know	my		Ce -	lia's	charms,	Which			
d	:m .d	d	:de		r	:f .r	r	:r			
truth,	for-ti -	tude	and		truth,	for-ti -	tude	and			
.d	:d .d	l, .f,	:		.r	:r .r	t, .s,	:s, .s,			
She'as on-ly		thir-ty			She'as on-ly		thir-ty	lov-ers,			
d	:	.l,	:f, .l,		r,	:—	.s,	:t, .r			
ly		she's fif - ty -			five,		She's fif-ty				

d	:r .t,	d	:r .t,		d	:s,	d	:—		2	
now	ex -	cite	my		fierce	a - -	larms?				
d .m	:t, .r	d .m	:t, .r		d .m	:t, .r	d	:—		3	
truth to gain the		heart of	ev' - ry		youth, of ev'-ry		youth.				
m, .d,	:s, .s,	m, .d,	:s, .s,		s,	: .s,	m,	:d,		4	
Now the rest are		gone I	can't tell		how,	No	long -	er			
s,	:s,	— .s,	:s, .f,		m, .d,	:s,	—	:		1	
five,	cer - - -	tain-ly she's			fif-ty - five.						

SOFTLY SLEEP WITHIN THY NARROW DWELLING.

(At the Grave of a Child.)

154.—Key C. *Slowly.*

A. J. Foxwell.

p > *p*

:s .,s | d : .s | m .t :r .d | t :l | :d .l | s : .m |
1 Softly | sleep within thy narrow | dwell - ing! | Let not | fear thy |
:s .,s | m :- .m | s .f :f .m | m :f | :l .f | m :- .d |

G.t.

r .f :l .f	m :	:l,r .,d	t : .t d.d :r .f	m.l :s
gentle mind en-	slave;	Heavenly	beams, all earthly light ex-	cell - ing,
t,r :f .r	d :	:m l .,l	s, :- .f,	m.d :t, .r	d.f :m

f.C. *p*

:s .s	l :- .f	m.s :f .r	ds :—	:	l :—
Shall il-	lume the darkness of the	grave.			Soft -
:m.m	f :- .r	d .m :r .t,	ds :	:s .,s	l :—
				Softly	sleep,

> *dim*

t :—	d :—	:f .,r	d :	r : .t	d :
ly	sleep,	Softly	sleep,	soft - ly	sleep!
se :-.se	l :—	:l .,f	m :—	f :- .r	m :—
Soft - ly	sleep,				

2 Softly sleep, tho' tears may flow above thee!
Mortal grief can ne'er disturb thy rest;
We must weep because, bereaved we love thee—
Joy alone will ever reach thy breast.
Softly sleep, &c.

3 Softly sleep! the cypress is thy curtain,
Blooming flowers shall canopy thy bed;
Sweet is rest! the coming morn is certain,
When again shall rise thy drooping head.
Softly sleep, &c.

4 Softly sleep! for bright shall be the waking,
When, refined, thy frame shall leave the dust,
Fit to join thy spirit—glory taking
In the blissful mansions of the just!
Softly sleep, &c.

NOW WHILE THE TEMPEST.

155.—Key D. GERMAN.

mf

s	:m	.f	s	:s	.s	l	.t	:d'	.l	l	.s	:s			
1. Now while the			tem -	pest in		mad -	ness is			rag -	ing,				
m	:d	.r	m	:m	.m	f	.s	:l	.f	f	.m	:m			
d	:d	.d	d	:d	.d	f,		:f,	.l,	d		:d			

crecc.

d	:d	.d	m	:s	.s	d'		:m'		r'		:—			
Ga -	ther we		here	in	a	tune -	ful			throng;					
d	:d	.d	m	:s	.s	s		:d'		t		:—			
d	:d	.d	m	:s	.s	m		:d		s,		:—			

mf *cresc.*

s	:s	.s	l	:l	.l	t	.s	:l	.t	d'		:s			
Rais -	ing to		an -	swer the		wind's		lus -	ty	roar -	ing,				
s	:s	.s	l	:l	.l	s		:s	.s	s		:m			
s	:s	.s	fe	:fe	.fe	f		:f	.f	m		:d			

f

d'	:d'	.d'	r'	.d'	:t	.l	s	.d'	:m'	.r	d'		:—		
Peal	af -	ter	peal		of		ju -		bi -	lant	song,				
m	:f	.s	l		:s	.f	m	.s	:s	.f	m		:—		
d	:r	.m	f		:f	.f	s		:s	.s	d		:—		

2 What though the storm at its fiercest be raving,
Filling the air with its clam'rous din,
Calm may the breast be where music is dwelling,
Sunshine and joy ever shedding within.

3 God help the sailors in darkness contending
'Gainst the wild storm on the rolling sea;
Strong may their arms be, as stout as their hearts are,—
God keep them safe until harboured they be.

COME, FRIENDS AND COMPANIONS.

156.—Key E. In three parts. Berg.

1 :s | s :-.l :f | m :m :s | l :s.f :m.r | m :-
Come friends and com-pan-ions, and join in this round;
2 :d.r | m.r :m.f :m.r | d :-.s :m | f :m.r :d.t | d :-
With song and with glee let this ev'n-ing be crown'd
3 :s | d' :d' :t | d'.s :-. :d' | f :s :s | s :-
With hearts free from trouble we cheer-ful-ly sing,

:s | d' :t :l | t :- :s | r.,r :d :r | s :-
Let each sing his best, and harmony a-bound,
: : : | : : | : : | :
:s | l :-.s :fe | s :r :t | t :-.d' :l | t :-
Huz- za for our coun-try huz- za for our Queen.

:s | l :l.s :l.t | s :- :r | m :m.r :m.f | r :-
Let each sing his best, let each sing his best,
:m | f :f.m :f.s | m :- :t.t | d :d.t .d'.r' | t :-
With song and with glee let this ev'n-ing be crown'd
:d' | d : : | - :- :s | s :- :- | - :-
Huz- za, huz- za.

:t | d' :m :m.f | s :- :l | s.,s :s.l :f | m :- ||2
Let each sing his best, and harmony a-bound.
:s.f | m :d :d.r | m.r :m :f | m : .f :r | d :- |3
Let no en-vy or dis-cord a-mong us be found.
:s | s :-.s :s | d' :d :d | d :d' :t | d' :- |1
Huz- za for our coun-try, huz za for our Queen.

BREATHE SOFT, YE WINDS.

157.—Key E♭. M. 90. *Andante affetuoso* PAXTON.

p

:s	m' :r'	:d'	d' :t	:d'	l ,s :f	:m	
Breathe	soft,	ye	winds,	Ye	waters gent - ly		
:m	s :f	:m	m :r	:m	f ,m :r	:d	
:d	d :—	:d	s, :—	:s,	f, ,f, :f,	:fe,	

cres *f* *dim*

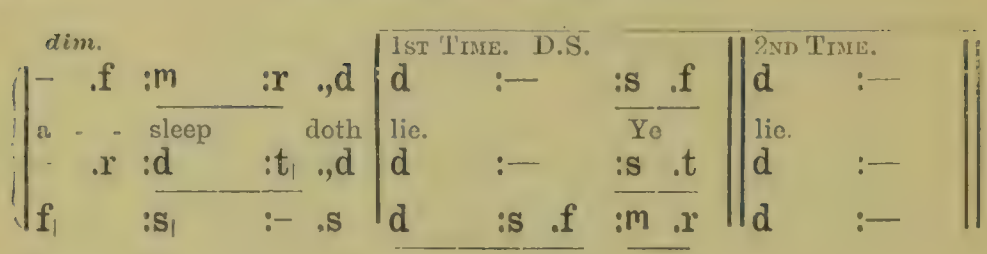
m :r	:	m :— ,m :fe	s :— .d' :t	— .l :s	:fe		
flow;		Shield her, ye	trees, ye flow'rs	a - round her			
d :t,	:	d :— .d :r	r :— .fe :s	— .d' :t	:l		
s, :—	:	d :— .d :d	t, :— .l, :s,	d :r	:— .r		

1ST TIME D.C. 2ND TIME :8:

s :—	:	s :—	:s .f	m :— .r	:d	l	:s	:
grow.		grow.	Ye	swains,	I	beg	you	
s :—	:	s :—	:s .t	d' :—	:d'	d'	:d'	:—
s, :—	:	s, :s .f	:m .r	d :— .r	:m	f	:m	:—

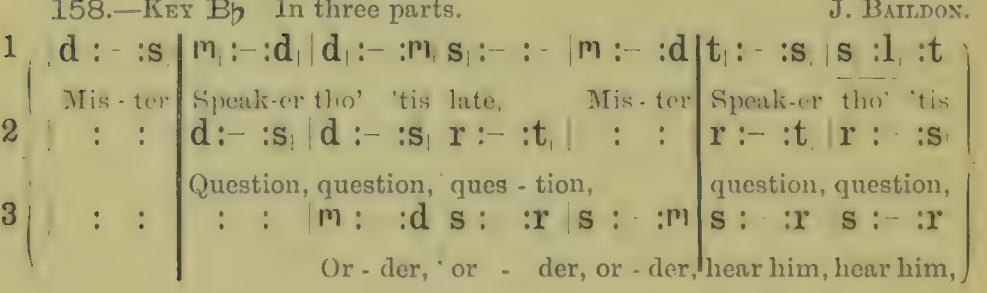
l .s :t	:d	d' :t	:r'	m' .r' :d' .t	:l .s	s	:— .f :m
pass in si - lence		by;	My	love	in	yon - der vale	
d' .d' :f	:m	m :r	:t	d' .t :l .s	:f .m	r	:t, :d
f .m :r	:d	s, :—	:s,	d :—	:d	t,	:s, :l,

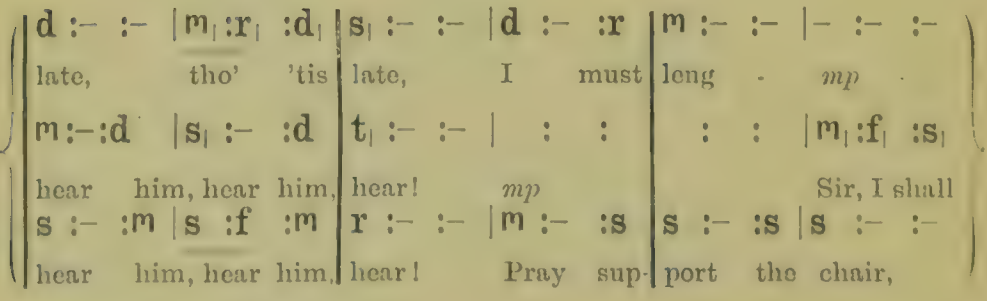
.f :m	:r .s	f .m :	:s	*cresc.* l :—	:l	*f* t	:— .r' :d'
a - sleep	doth	lie,	My	love	in	yon - der vale	
— .r :d	:— .t	t, .d :	:d	d :f	:f	f	:— .f :m
f, :s,	:— .s,	d :	:m	f .m :r .d	:t, .l,	s	:— .s, :l,

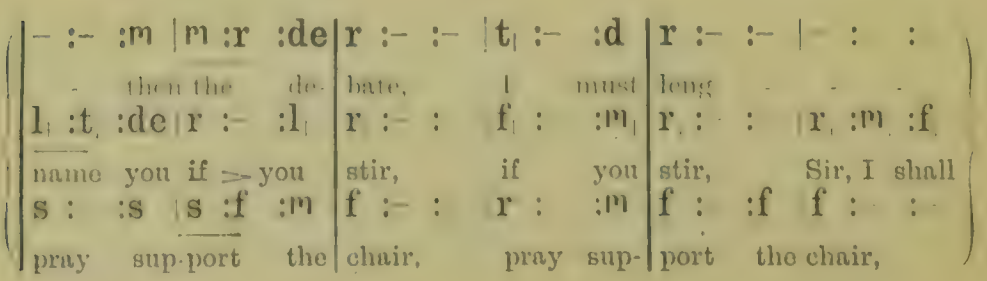


MISTER SPEAKER.

158.—Key B♭ In three parts. J. Baildon.


Mis - ter
Speak-er tho' 'tis late,
Mis - ter
Speak-er tho' 'tis
Question, question, ques - tion,
question, question,
Or - der, or - der, or - der,
hear him, hear him,





-	:-	:r	| d	:-	:t,	| d	:-	:-	| d	:-	:d	| l,	:-	:l,	| r	:-	:r
	-	then the	de-			bate,			Mis	-	ter	Speak	- er	tho'	'tis
s,	:l,	:t,	d	:-	:s,	d,	:-	:-	d,	:r,	:m,	f,	:-	:f,	r,	:m,	:f,
name	you	if	you			stir,			Sir, I		shall	name	you.	Sir, I	shall
f	:-	:f	m	:-	:r	m	:-	:-	m	:-	:m	d	:-	:d	f	:-	:f
pray		sup - port	the			chair,			Ques -		tion,	or	-	der, hear	him,

t,	:-	:-	| m	:-	:r	| d	:r	:m	| r	:d	:t,	| d	:-	:-	‖	2	
late,			I		must	leng	-	then the		de-		bate!						
s,	:-	:s,	| m	:f,	:s,	| l,	:-	:m,	| f,	:-	:s,	| d,	:-	:-		3		
name	you,		Sir, I		shall	name		you if		you		stir!						
r	:-	:-	| s	:-	:f	| m	:f	:s	| f	:m	:r	| m	:|	:-		1	
hear!			pray		sup-	port		sup - port		the		chair!						

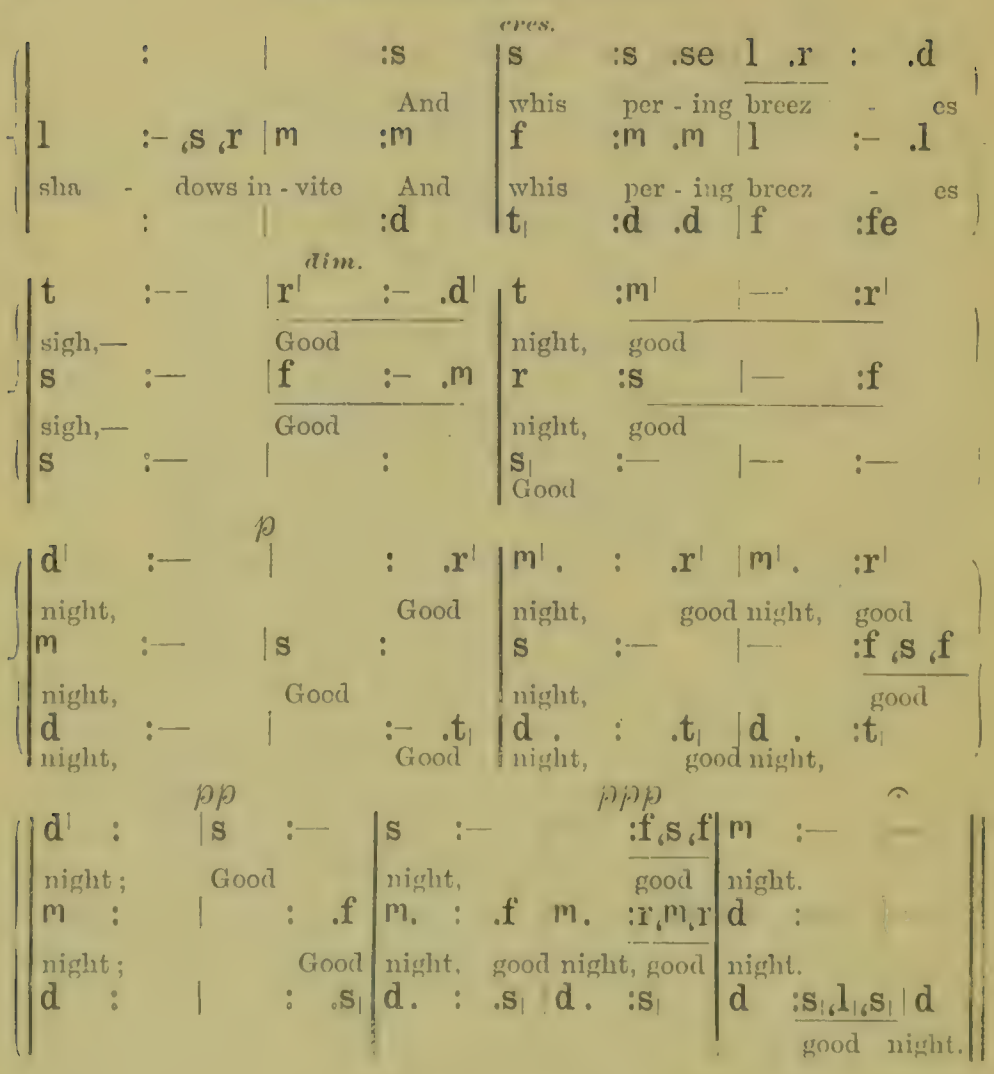
GOOD NIGHT.

159.—Key E♭. *Legato.*

													p					
:			:			:						:m	| r	.s	:d'			
												In		west	- ern			
:s,	| d	:-	.m	| m,r,d	:t,,r,l	| s		:s	| s	:-	.f							
The	col	-	ours	fade to	solemn	gray		In	west	-	ern							
:			:		:			:d	| t,		:l,							

f																		
d	:—		| t	:			:										
skies;																		
f	:—		| —	:s,		f	:-	,m ,r	| s, f ,m	:m,r ,d								
skies;				And			all			the sounding life of								
s,	:-		| —	:			:			:								

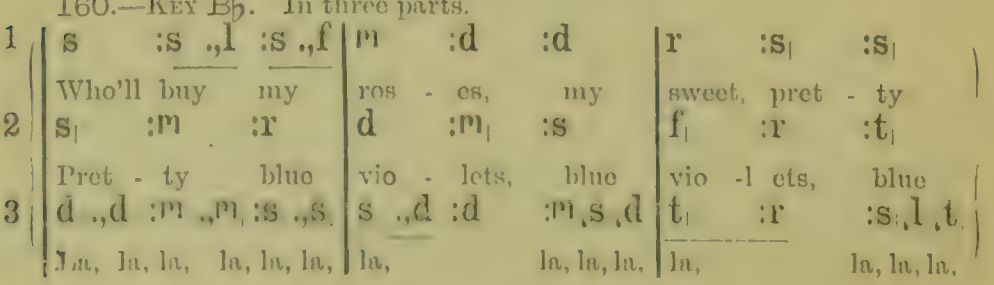
	pp																	
	:t	| l	:s	s	:-	.	|	:									
	In	si	- lence	dies.														
l	:f	| f	:f	m	:-	.d	| m,r,d	:t, ,r ,f										
day	In	si	- lence	dies,			To peaceful sleep these											
	:s,	| s,	:s,	d	:-	.	|	:										


cres.
: | :s | s :s .se l .r : .d
And whis per - ing breez - es
l :- ,s ,r | m :m | f :m .m | l :- .l
sha - dows in - vite And whis per - ing breez - es
: | :d | t, :d .d | f :fe
dim.
t :-- | r' :- .d' | t :m' |— :r'
sigh,— Good night, good
s :— | f :- .m | r :s |— :f
sigh,— Good night, good
s :— | : | s, :— |— :—
Good
p
d' :— | : .r' | m' . : .r' | m' . :r'
night, Good night, good night, good
m :— | s : | s :— |— :f ,s ,f
night, Good night, good
d :— | :- .t, | d . : .t, | d . :t,
night, Good night, good night,
pp ppp
d' : | s :— | s :— :f ,s ,f | m :—
night; Good night, good night.
m : | : .f | m. : .f m. :r ,m ,r | d :
night; Good night, good night, good night.
d : | : .s, | d. : .s, d. :s, | d :s, ,l, ,s, | d
good night.

WHO'LL BUY MY ROSES?

(Three Foreign Melodies).

160.—Key B♭. In three parts.


1 s :s .,l :s .,f | m :d :d | r :s, :s,
Who'll buy my ros - es, my sweet, pret - ty
2 s, :m :r | d :m, :s | f, :r :t,
Pret - ty blue vio - lets, blue vio - l ets, blue
3 d .,d :m .,m, :s .,s, | s .,d :d :m ,s ,d | t, :r :s, ,l ,t
La, la, la, la, la, la, la, la, la, la, la, la.

m :d :d	s :s ,l :s ,f	m :d :d
ros - es, Come	wlfo'll buy my	ros - es, who'll
d :— :s,	s, :m :r	d :m, :s,
vio - - - - lets,	Pret - ty blue	vio - lets, who'll
d :— :	d, ,d, :m, ,m, :s, ,s,	s, ,d :d :m,s,d
la,	La, la, la, la, la, la,	la, la, la, la, la,

r :s, :s,	d :— :	r :s, :s,
buy them, who'll	buy?	Fresh from the
f, :r, :t,	d :— :	f, :r, :t,
buy them, who'll	buy?	All are fresh
t, :r :s,l,t,	d :— :	r, .f, :r, .t, :r,
la, la, la, la,	la.	La, la, la, la, la,

m :d :d	r :s, :s,	m :d ,r :m ,f
coun - try are	all these sweet	po - sies, Come,
d :m, :s,	f, :r, :t,	d :— :s,
ga - ther'd, and	beau - teous be-	side, Come,
m,.s, :m,.d :m,	r, .f, :r, .t, :r	m,.s, :m,.d :m,
la, la, la, la, la,	la, la, la, la, la	la, la, la, la, la

s :s ,l :s ..f	m :d :d	
who'll buy my	ros - - es, who'll	
s, :m :r	d :m, :s,	
buy my blue	vio - , lets, who'll	
d, ,d, :m, ,m :s, ,s	s, ,d :d :m, ,s, ,d	
La, la, la, la, la, la,	la, la, la, la, la,	

r :s, :s,	d :— :		2
buy them, who'll	buy?		
f, :r, :t,	d :— :		3
buy them, who'll	buy?		
t, :r :s, ,l, ,t,	d :— :		1
la, la, la, la,	la.		

SOUNDS OF THE SINGING SCHOOL.

161.—KEY C. In six parts. P. P. BLISS.

1	.s	,s	d'	.t	,l	:s	.s	.f	m	.m	,r	:d	.s	,s
	I	will	sing	you a		song	of	the	sing	-	ing	school,	And	the
2	.		d			:m			s			:m		
			Beat			the			time			with		
3	.		d	,d	.d	,d	:d	,d	.d	,d	d	.d'		:s	.	
			La,		la,	la,	la,	la,	la,	la,	la,	la,				
4	.		d		.r		:m		.f		s	.l	,t	:d'	.	
			Doh,		Ray,		Me,		Fah,		Soh,	Lah,	Te,	Doh,		
5	.		m		.s		:d'		.s		s	.d'	,r'	:m'	.d'	
			Gent	-	-		ly				now	we		sing,	Then	
6	.		s		.s		:s		.d'		s	.s		:s	.d'	
			Oh,		ah,		ay,		e,		bo,	bah,		bay,	be,	

l	.t		:d'	.r'	,d'	t		:-	.s	,s	d'	.r'		:m'	.d'	,t
sounds	you	there	may			hear,				Of the	Doh,	Ray,		Me,	and	the
f			:l			s		:-	.		d			:d		
ac	-	-	cent			strong,					Full			and		
f	,f	.f	,f	:f	,f	.f	,f	r	.s	:s	.	m	.f		:s	.m	
la,	la,	la,	la,	la,	la,	la,	la,	la,	la	la.		Name	the	mea	-	sure,	
d	.t		:l	.l	,d'	r'	.s	:s		s	.d'		:s	.d'	
Are	in	ev'	-	ry		key	you	know,				Two-pulse,		four-pulse			
d'	.		:d'	.		t		:-	.	d'	,s	,s	:s	,s	,s
let,			la,			la.						Beauti-ful		trip-lets		we	
d'	.d'	,d'	:d'	.d'		s		:-	.	d'	.d'		:d'		
Stand	up	erect	I			say,					Ho,	ho,		ho,		

l	.t		:d'	.t	,l	s	.d'		:t	.r	d'		:-	.	2
A,	B,		C,	And	the	voi	-	ces	ring	- ing	clear.				
f			:f			s			:s		d		:-	.	3
clear			the			tones			pro	-	long.				
f	.s		:l	.		s	.m		:f	.r	m		:-	.	4
Sound	the	key,				all	must	sing		the	C.				
d	,r'	.d	,t	:l	.d	,d	s	,l	.t	,d	:r'	.t	d'		:-	.	5
three-pulse	measure	too,		Area-		mong	the	many	things	we	do.				
l	,l	,l	:d'	.d'		m	.m		:s	.s	s		:-	.	6
merri-ly		bring,		Then		laugh,	ha,	ha,		ha,	ha!				
d'	.d'		:d'	.		d'	.d'		:s	.s	d.		:-	.	1
ha,	ha		ha!			Drive	dull	care	a	-	way.				

MARCH OF THE MEN OF HARLECH.

162.—Key B♭. M. 100. Words by John Guard.

f

d :– .,t|	l| :– .,t	d :r	m :d	f :m	r :d
1. Tongues of fire on		I - dris flar - ing,		News of	Foe - men
m| :– .,m	f| :– .,f	m| :s|	s| :m|	l| :s|	f| :l|
d :– .,d	d :– .,d	d :t|	d :d	f| :d|	f| :fe|
t| :– .l|	t| :s|	d :– .,t	l| :– .,t	d :r	m :l
near de-clar - ing,		To he-ro - ic		deeds of	dar - ing,
s| :– .fe|	s| :s|	m| :– .,m	f| :– .,s	d :t|	d :d
s| :r|	s| :s|	d| :– .,d	f| :– .,f	m| :s|	d :f|
s .m :—	r :– .,m	d :—	— :	d :– .,t	l| :– .,t
Call you Har- lech		men!		Groans of wound - ed	
m .d :—	t| :– .,t	d :—	— :	m| :– .,m	f| :– .,f
s| .s| :—	s| :– .,s	d| :—	— :	d :– .,d	d :– .,d
d :r	m :d	f :m	r :d	t| :– .l|	t| :s|
pea - sants dy - ing,		Wails of wives and		chil - dren fly - ing,	
m| :s|	s| :m|	l| :s|	f| :l|	s| :– fe|	s| :s|
d :t|	d :d	f| :d|	f| :fe|	s| :r|	s| :s|
d :– .,t|	l| :– .,t|	d :r	m :l	s .m :—	r :– .m
For the dis - tant		suc - cour cry - ing,		Call you Har - lech	
m| :– .,m	f| :– .,f|	m| :s|	d :d	t .d :—	f| :– .s|
d| :– .,d|	f| :– .,s|	l| :t|	d :f|	s .s| :—	s| :– .s|

:S: p

d :—	— :	r :– .,d	t| :– .,d	r :r	| :
men.		Shall the voice of		wail - ing,	
m| :—	— :	t| :– .,l|	s| :– .,l|	t| :t|	| :
d| :—	— :	s| :– .,s|	s| :– .,s|	s| :s|	| :

s	:– .,f	m	:– .,f	s	:s	|	:	s	:– .,f	m	:– .,f				
Now	be un	-	a -	vail - ing;				You	to rouse who						
m	:– .,r	d	:– .,r	m	:m	|	:	m	:– .,r	d	:– .,r				
d	:– .,d	d	:– .,d	d	:d	|	:	d	:– .,d	d	:– .,d				

s	:– .,f	m	:– .,f	s	:– .,f	m.,r	:m.,f	s	:s	|	:				
nev	- er yet		in	bat	- tle's hour were			fail - ing?							
m	:– .,r	d	:– .,r	m	:– .,r	d.,t	:d.,r	m	:m	|	:				
d	:– .,d	d	:– .,d	d	:– .,d	d	:– .,d	d	:d	|	:				

f	:l	s	:s	f	:f	m	:m	r.m	:f.m	r	:d				
This our	ans - wer			crowds down pouring,				Swift as	win - ter						
r	:d	t,	:s,	l,.t,	:d.r	d	:s,	f,.s,	:l,.s,	f,	:m,				
f,	:f,	s,	:m,	f,.s,	:l, .t	d	:d,	f,.m,	:r,.m,	f,	:f,.fe,				

f

t,	:– .l,	t,	:s,	d	:– .,t,	l,	:– .,t,	d	:r	m	:l				
tor	- rents roaring,			Not	in vain the			voice im	- plor ing						
r,	:fe,	s,	:s,	d	:– .,t,	l,	:– .,t,	d	:t,	d	:d				
s,	:r,	s,	:t,	d	:– .,t,	l,	:– .,t,	d	:s,	d	:d				

D.S.

s	:– .,m	r	:– .,m	d	:—	|	:								
Calls	on Har -		lech	men.											
t,	:– .d	f,	:– .,s,	m,	:—	|	:								
s,	:– .s,	s,	:– .,s,	d	:—	|	:								

2 Loud the martial pipes are sounding,
Ev'ry manly heart is bounding,
As our trusted chief surrounding,
March we Harlech men!
Short the sleep the foe is taking;
Ere the morrow's morn is breaking,
They shall have a rude awaking,
Rous'd by Harlech men.
Mothers cease your weeping,
Calm may be your sleeping;
You and yours in safety now
The Harlech men are keeping.
Ere the sun is high in heaven,
They you fear, by panic riven,
Shall like frighted sheep be driven
Far by Harlech men.

HAIL TO THE CHIEF.

SIR WALTER SCOTT. SIR HENRY R. BISHOP.

163. KEY E♭

f

d	:	:d .t	d'	:	:d' .,d'	d	:d	:r'
1. Hail		to the	chief,		who in	tri -	umph	ad -
m	:—	:m .r	m	:	:d .,r	m .,f	:m	:s
d	:—	:d .s,	d	:	:d .,t,	d	:s,	:t,

m'.,r	:d'	:	d'	:d'	:r'	s	:d'	:— .t
van -	ces!		Hon -	our'd	and	bless'd	be	the
d .,r	:m	:	f,	:f	:f	m	:m	:— .f
d	:d	:	l,	:l,	:t,	d	:d	:— .r

d'	:l	:r'	d'	:t	:	d'	:—	:d' .t
ev -	er -	green	pine!			Long		may the
s	:f	:f	m	:r	:	m	:—	:m .f
m	:d	:r	s,	:—	:	d	:—	:d .r

								B♭.t.
d'	:d'	:d'	d' .d'	:—	:r'	m'.,r'	:d'	:(d'f)
tree,	in	his	ban-ner		that	glan -	ces,	
m	:s	:l	s .s	: -	:t	d'.,l	:s	:(ml)
d	:m	:f	m .m	:—	:r	d .,r	:m	:(dfl)

f .f	:—	:m .r	d	:l,	:r	s,	:d	:t,
Flourish		the	shel -	ter	and	grace	of	our
l, .l,	:	:se,	l,	:l,	:l,	s,	:s,	:f,
r, .r,	:—	:m,	f,	:f,	:f,	m,	:m,	:r,

f. E♭

dS	:—	:	s	:—	:t .t	d,	:— .s	:s
line!			Heav'n		send it	hap -	py	dew,
m,t,	:—	:	t,	:—	:f .f	m	:— .m	:m
d,s,	:—	:	s,	:—	:s, .s,	s,	:— .d	:d

s : :t .t	d :- .s :s	t :— :l .t
Earth lend it	sap a - new	Gai - ly to
t, :— :f .f	m :- .m :m	r :— :r .r
s, :— :s, .s,	s, :- .d :d	s, :— :s, .s,

d' :d' :d'	t :t :d'	r' :— :—
bour - geon, and	broad - ly to	grow.
m .f :m :m	r :s :fe	f :— :—
s :s, :s,	s, :s, :l,	t :— :—

r' :— :m' .r'	d' .l :s :—	r' :- .m' :r'
While ev-'ry	Highland glen	Sends our shout
f :- :f .f	m .f :m :—	f :— .f :f
s, :— :t, .t,	d .d :d :—	s, :- .t, :t,

CHORUS.

d' .l :s :	m' .r' :d :	m' .r' :d' :
back a - gain—	"Ro-de-rick,	Ro-de - rick,
m .f :m :—	s .f :m :	s .f :m :
d .d :d :—	d .t, :d :	d .t :d :

p

d' .d' :d' :d'	d' :m' :m	d' : :
Ro-de - rick Vich	Al pine dhu	ho!
m .f :s :l	s :s :m	l :— :s .fe
d .r :m :f	m :d :m	l :— :—

s :— :—	s .m : :—	— : :
ie	roe!	
s, : :	d : :—	: :
t : :—	d :— :	: :

pp

l	:—	:—	s	:—	:—	s,d	:	:—		:—	:—				
ho!			ie	-		roe!		ie		roe!"					
d	:—	:—	t,	:—	:—	d	:—	:m		m	:—	:—			
f,	:—	:—	s,	:—	:—	d	:—	:—		—	:—	:—			

2 Row, vassals, row, for the pride of the Highlands,
Stretch to your oars for the evergreen pine!
O! that the rosebud that graces yon islands,
Were wreathed in a garland around him to twine!
O that some seedling gem,
Worthy such noble stem,
Honored and blessed in their shadow might grow!
Loud should Clan Alpine then,
Ring from the deepest glen,
Roderick, etc.

THE BONNETS O' BONNIE DUNDEE.

164.—Key F. M. 80, twice. Scottish Air.

:m.f	s	:-.l	:s	s	:l	:s	d'	:-.t	:l	s	:—	:s.f			
To the	Lords	of Con	- ven - tion 'twas				Cla	- verhouse spoke, "Ere the							
:d.r	m	:-.f	:m	m	:f	:m	m	:-.s	:f	m	:—	:t,.t,			
:d.d	d	:-.d	:d	d	:d	:d	d	:-.d	:d	d	:—	:s,.s,			

m	:s	:s,	m	:s	:s,	r	:-.r	:r	r	:—	:m.f				
king's crown go		down there are				crowns	to be		broke		Then				
d	:m	:s,	d	:m	:s,	s,	:-.t,	:t,	t,	:—	:d.r				
d	:d	:s,	d	:d	:s,	t	:-.s	:s	s,	:—	:d.d				

s	:l	:s	s	:l	:s	d'	:t	:l	s	:—	:s.f				
each ca	-	va - lier who love;				ho - nour	and	me,	Let him						
m	:re	:m	m	:re	:m	m	:m	:f	m	:—	:r.r				
d	:d	:d	d	:d	:d	l,	:s,	:f,	d	:—	:t.t,				

CHORUS. mf

m.s	:—	:s,	r.s	:-	:s,	d.d	:-	:d	d	:—	:s				
follow		the	bonnets		of	Bonnie		Dun - dee."			Come				
s,	:s,	:s,	s,	:s,	:t,	d.d	:—	:d	d	:—	:s,				
d	:s,	:m,	f,	:m,	:s,	d.d	:	:d	d,	:—	:s,				

d	:d	:d	d	:f	:m	r	:s,	:s,	s,	:—	:s,
fill	up	my	cup,		come	fill	up	my	can,		Come
d	:l,	:d	d	:—	:d	s,	:f,	:m,	s,	:—	:s,
m,	:f,	:s,	l,	:—	:s,	l,	:t,	:d	s,	:—	:s,

r	:r	:r	r	:m	:f	f	:m	:m	m	:—	:d
sad	- dle	my	hor	- ses	and	call	out	my	men;		Un-
s,	:l,	:t,	t,	:d	:r	r	:d	:d	d	:—	:d
s	:s	:s,	s	:s	:s	d	:d	:d	d	:	:d

m	:	.r	:m	f	:—	.m	:f	s	:f	:s	l	:	:s	.f
hook		the west	- port,				and	let	us	gae	free,		For it's	
d	:—	.d	:ta	l,	:—		:l,	ta,	:ta,	:ta	l,	:—	:l,	.l,
d	:—	.s,	:s,	f,	:—		:f,	m,	:r,	:m,	f,	:—	:f,	.f,

m.s	:—	:s	r.s	:—	:s	d.d	:—	:d	d	:	‖
up	wi'	the	bonnets		o'	Bonnie		Dun	- dee.		
s,.m,	:—	:s,	t,.t,	:—	:s,	d.d	:—	:d	d	:	
s,.s,	:—	:s,	s,.s,	:—	:s,	d.d	:—	:d	d	:—	

2 Dundee he is mounted, he rides up the street,
The bells they ring backward, the drums they are beat,
But the Provost (douce man), said, "Just e'en let it be,
For the town is weel rid o' that deil o' Dundee."
Come fill up my cup, etc.

3 There are hills beyond Pentland, and lands beyond Forth;
If there's lords in the South, there are chiefs in the North;
There are brave Duinnewassels, three thousand times three,
Will cry, "Hey for the bonnets o' Bonnie Dundee."
Come fill up my cup, etc.

4 Then awa' to the hills, to the lea, to the rocks;
Ere I own a usurper I'll crouch with the fox;
And tremble, false Whigs, in the midst o' your glee,
You hae no seen the last o' my bonnets and me.
Come fill up my cup, etc.

AULD LANGSYNE.

165.—Key A. M. 92. Scottish Air.

:s,	d : .d	d :m	r :-.d	r :m	d : -.d	m :s	l :-	— :l	s :- .m	m :d	r :- .d	r :m	d :-	— :d	r :- .d	r :m
Should	auld	ac-quaintance	be	forgot,	And		min'?		Should	auld	ac-quaintance	be	for-got,		And	
:s,	m, :-.m,	m, :d	t, :-.l,	t, :t	d :-.l,	d :m	f :-	— :f	m :-.d	d :d	t, :-.l,	t, :t				
:s,	d, :-.d	d, :d	s, :-.s,	s, :se	l, :-.l,	s, :d	f :-	— :l,	d :-.d	d :l	s, :-.s,	s, :se,				

d :-.l,	l, :s	d :-	— :l	s.m :—	m :d	r :- .d	r :m	s.m :—	m :- .s	l :-	— :d'	d :- .d	r :m	s.m :—	m :d
days o' auld	lang-	syne?		For		auld	lang -			syne,	We'll	syne, my dear,	For	auld	lang -
d :-.l,	f, :—	m :—	— :d	m.d :—	d :—	t, :-.l,	t, :d	m.d :—	d :-.m	f :—	— :f	t, :-.l,	t, :d	m.d :—	d :—
l, :-.f,	f, :s,	d, :	— :f,	de :—	d :—	s, :-.s,	s, :d	d :—	d.ta, :l, .s,	f, :-.m,	f, .s, :l, .t,	s, :-.s,	s, :d	d :—	d :—

s :-.m	m :d	r :-.d	r :m	d :-.l,	l, :-.s,	d :—	—	s :-.m	m :d	r :-.d	r :m	d :-.l,	l, :-.s,	d :—	—
tak' a cup o'		kind-ness yet	For	auld	lang -	syne.		tak' a cup o'		kind-ness yet	For	auld	lang -	syne.	
m :-.d	s, :s,	t, :-.l,	t, :d	l, :—	f, :-	m, :—	—	m :-.d	s, :s,	t, :-.l,	t, :d	l, :—	f, :-	m, :—	—
d :-.d,	d, :m,	s, :-.s,	s, :se,	l, :-.f,	f, :-.s,	d, :—	—	d :-.d,	d, :m,	s, :-.s,	s, :se,	l, :-.f,	f, :-.s,	d, :—	—

2 We twa hae run about the braes,
And pu'd the gowans fine,
But we've wandered mony a weary foot,
Sin' auld langsyne.
For auld langsyne, etc.

3 We twa hae paidl't i' the burn,
Frae morning sun till dine,
But seas between us braid ha'e roar'd,
Sin' auld langsyne.
For auld langsyne, etc.

4 And here's a hand, my trusty frien'
And gie's a hand o' thine;
We'll tak' a cup o' kindness yet,
For auld langsyne.
For auld langsyne, etc.

CHRISTMAS HYMN.

166.—Key F. From Mozart. Arr. by W. G. McNally.

m :— :m	s :— :s	r :— :r	f :— :f
1 Hark! what	mean those	ho - - ly	voi - - ces,
2 Peace on	earth, good	will from	hea - - ven,
d :— :d	m :— :m	t_1 :— :t_1	t_1 :— :t_1
3 Has - - ten,	mor - - tals	to a-	dore Him,
d :— :d	d :— :d	s_1 :— :s_1	s_1 :— :s_1

d : :d	r :— :r	m :— :f	m :— :r
Sweet - ly	sound - ing	through the	skies?.....
Reach - ing	far as	man is	found,.....
l_1 :— :l_1	t_1 :— :t_1	d :— :d	d :— :t_1
Learn His	praise and	taste His	joy,.....
l_1 :— :l_1	s_1 :— :s_1	d :— :l_1	s_1 :— :—

m :— :m	s :— :s	r :— :r	f :— :f
Lo! th'an-	gel - - ic	host re -	joi - - ces;
Souls re-	deemed and	men for -	giv - - en,
d :— :d	d :— :d	t_1 :— :t_1	t_1 :— :t_1
Till in	Heav'n ye	sing be -	fore Him
d :— :d	m_1 :— :m_1	s_1 :— :s_1	s_1 :— :s_1

d :— :r	m :— :f	m :— :r	d :— :
Heav'n - ly	hal - le -	lu - jahs	rise,
Loud our	gol - den	harps shall	sound.
l_1 : :t_1	d :— :d	d :— :t_1	s_1 :— :
"Glo - ry	be to	God most	high!"
l_1 :— :s_1	d :— :l_1	s_1 :— :f	m_1 :— :

CHRISTMAS HYMN.

s	:—	:s	l	:—	:l	d'	—	:l	l	:—	:s
Lis	-	ten	to		the	won	-	drous	story,		
Christ		is	born		the	great		an -	nointed,		
m	:—	:m	d	:—	:d	d	:—	:d	f	:—	:m
Let		us	learn		the	won	-	drous	story		
d	:—	:d	f_1	:—	:f_1	l_1	:—	:f_1	d	:—	:d

s	:—	:m	f	:—	:r	m	:—	:d	r	:—	:—
Which		they	chant		in	hymns		of	joy;		
Heav'n		and	earth		His	prai	-	ses	sing.		
m	:—	:d	t_1	:—	:t_1	d	:—	:d	t_1	:—	:—
Of		our	great		Re-	dee	-	mer's	birth;		
d	:—	:d	s_1	:—	:s	d	:—	:m_1	s_1	:—	:—

m	:—	:m	s	:—	:s	r	:—	:r	f	:—	:f
Glo	-	- ry	in		the	high	-	- est	glo	-	- ry!
Oh!		re-	ceive		whom	God		ap-	point	-	- ed,
d	:—	:d	d	:—	:d	t_1	:—	:t_1	t_1	:—	:t_1
Spread		the	bright	-	ness	of		His	glo	-	- ry,
d	:—	:d	m_1	:—	:m_1	s_1	:—	:s_1	s_1	:—	:s_1

d	:—	:r	m	:—	:f	m	:—	:r	r	:—	:m
Glo	-	- ry	be		to	God		on	high.....		
For		your	Pro	-	- phet,	Priest		and	King		
l_1	:—	:t_1	d	:—	:d	d	:—	:t_1	t_1	:—	:d
Till		it	co	-	- ver	all		the	earth		
l_1	:—	:s_1	d	:—	:l_1	s_1	:—	:s_1	s_1	:—	:d

m	:—	:f	s	:—	:d	m	:—	:r	d	:—	:—
Glo	-	- ry	be		to	God		on	high!		
For		your	Pro	-	- phet	Priest		and	King.		
d	:—	:d	d	:—	:d	d	:s_1	:s_1	s_1	:—	:—
Till		it	co	-	- - ver	all		the	earth.		
d	:—	:l_1	m_1	:—	:f_1	s_1	:—	:f_1	m_1	:—	:—

SEE THE CONQUERING HERO COMES.

167.—Key G. M. 108. S.S.C. HANDEL.

s :—	m :—.f	s :—	d :—	r .m:f .s	f :m		
1. See	the	con -	qu'ring	he - -	ro		
m :—	d :.r	m :—	d :—	t .d:r .m	r :d		
d :—	— :s_1	d :—	m_1 :—	s_1 :—	— :d		
r :—	— :	m.f :s .l	s :s	d^1 :—	s :—		
comes,		Sound	the	trump -	ets.		
t_1 :—	— :	d.r :m.f	m :m	s :—	m :—		
s_1 :—	— :	d : —	— :d	m :—	d :—		
f :m.r	r :—.d	d :—	— :	m.r :m.f	m :m		
beat	the	drums;		Sports	pre-		
r :d	— :t_1	d :—	— :	d.t :d.r	d :d		
t :d	s_1 :s_1	d :	:	d :t	d :l_1		
r :m.r	d :d	f :m	r :d	t_1 :—	— :		
pare,	the	lau -	rels	bring.			
t :d .t	l_1 :l_1	r :d	t :l_1	se :	— :		
t :se	l_1 :f_1	r :	— :r	m_1 :	— :		
		D.t.					
l.se:l .t	l :t	$^d f^1$: —	r^1 :	m :r .d^1	t :.d_1		
Songs	of	tri -	umph	to	him		
m :—	— :s	$^l r^1$:—	t :—	d^1 :t .l	s :f		
d.t :d .r	d :t	$^l r$:	s :	d :f	s :s		
		f G.					
$^d s$:—	— :	s :—	m :—.f	s :—	d :—		
sing.		See	the	con -	qu'ring		
$^m t_1$:—	— :	m :—	d :—.r	m :—	d :—		
$^d s_1$:—	:	d :—	— :s_1	d :—	m_1 :—		

r .m	:f .s	f	:m	r	:—	—	.	m.f	:s .l	s	:s				
he - -		ro		comes,				Sound			the				
t .d	:r .m	r	:d	t_1	:—	—	:	d.r	:m.f	m	:m				
s	:—	—	:d	s_1	:—	—	:	d	:—	—	:d				

d^1	:—	s	:—	f	:m.r	r	:— .d	d	:—	—	:				
trump -		ets,		beat			the	drums.							
s	:—	m	:—	r	:d	—	:t_1	d	:—	—	:				
m	:—	d	:—	t_1	:d	s_1	:s_1	d_1	:—	—	:				

2 See the god-like youth advance,
Breathe the flutes, and lead the dance;
Myrtle wreaths and roses twine,
Deck the hero's brow divine,
See the conqu'ring hero comes,
Sound the trumpets, beat the drums.

ALDIBORONTIPHOSCOPHORNIO.

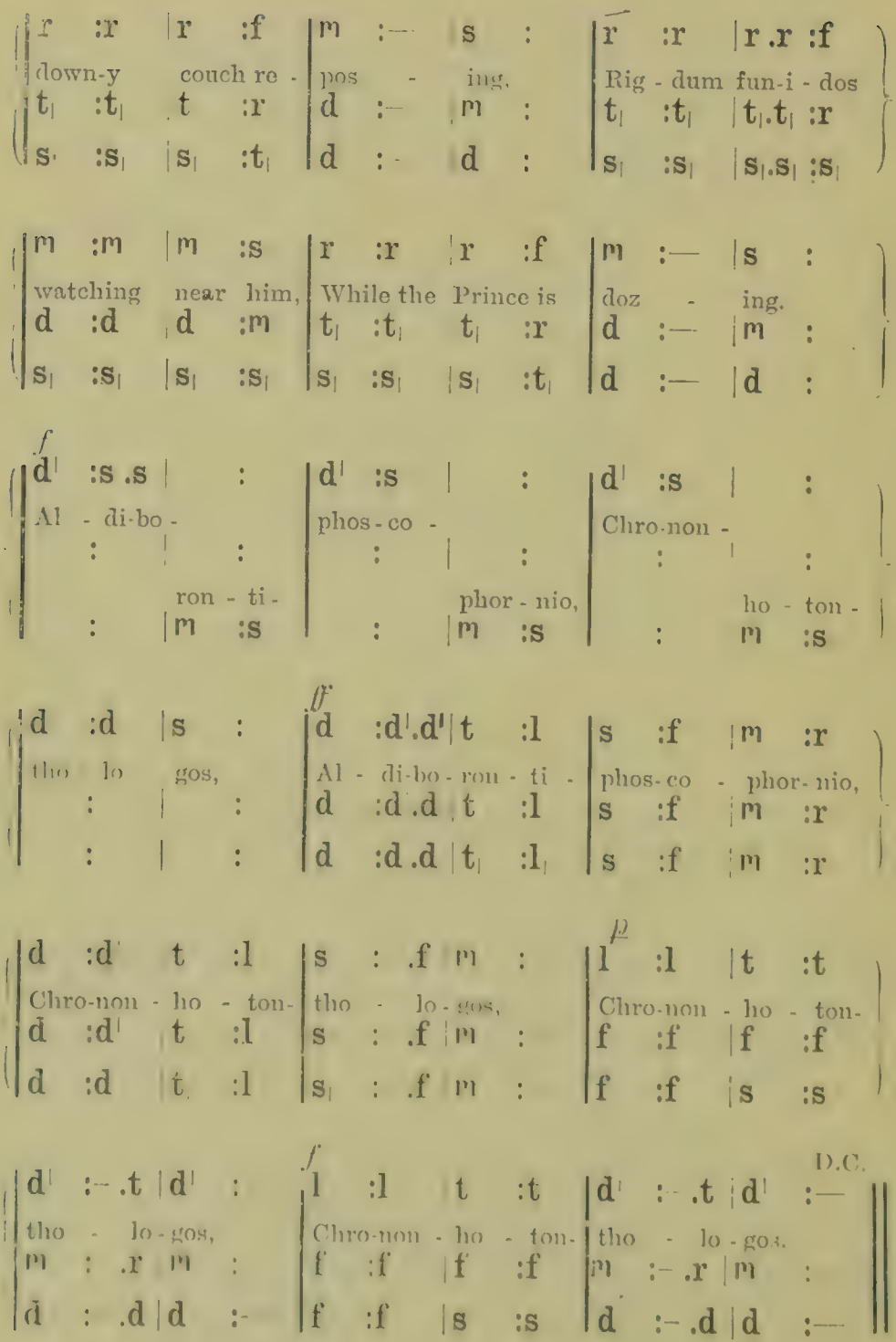
168.—Key D. 1st time, M. 80; 2nd time M. 120; 3rd time, M. 160.

Second Sopranos and Altos. Dr. Callcott.

p

d^1	:d^1.d^1	d^1	:s	d^1	:d^1	d^1	:s	d^1	:d^1.d^1	s .s	:s .s				
Al -	di-bo - ron - ti -			phos- co -		phor - nio,		Where left you		Chrononhoton-					
d^1	:d^1.d^1	d^1	:s	d^1	:d^1	d^1	:s	d^1	:d^1.d^1	s .s	:s .s				

	:		:s	r .r	:r .r	r	:f .f	m	:m	m	:s				
			Fa-	tigu'd within his tent by the				toils of		war,	On				
d^1	:d	s	:m	t_1.t_1	:t_1 .t_1	t_1	:r .r	d	:d	d	:m				
tho · lo -	gos? Fa-														
d^1	:d	s	:d	s_1.s_1	:s_1 .s_1	s_1	:t_1.t_1	d	:d	d	:d				


down-y couch re - pos - ing, Rig - dum fun-i - dos
watching near him, While the Prince is doz - ing.
Al - di-bo - ron - ti - phos - co - phor - nio, Chro-non - ho - ton -
tho lo gos, Al - di-bo - ron - ti - phos - co - phor - nio,
Chro-non - ho - ton- tho - lo - gos, Chro-non - ho - ton-
tho - lo - gos, Chro-non - ho - ton- tho - lo - gos.
D.C.

'TIS FORE-ORDAINED.

169.—Key F. S.S.C. M. 72, MENDELSSOHN.

p *f* *p*

:s | f :-.m | m :d' | t :-.l | l :l' | r :m | f :l

1 'Tis fore - or-dained in | coun - sel high, That | man, from ev - 'ry

:m | r :-.d | d :l | s :-.f | f :f | t, :d | r :m

2 And is a rose - bud | sent to thee, Thou | car - est for it

:m | r :-.d | d :d | d :-.d | d :f, | f, :m, | r :d

f

s :-.f | m :s | r :-.f | m :s | r :-.f | m :m

earth - ly tie, The | woe must know of | part - ing, And

r :t,.t, | d :d | d :t, | d :d | d :t, | d :m

ten - der-ly, And | trains't its dew - y | leaves to blow; Yet

t, :s,.s, | d :m, | f :s, | d :m | f, :s, | d :m

C.t.

d'f' :m' | r' :-.d | d' :-.t | t :s | m' :r' | d' :-.t

oh! of earth - ly | suf - fering, There's | nought the heart more

m :s | l :-.l | l :-.s | s :s | s :t | l :-.se

tho' it blooms at | morn - ing bright, Its | beau-ty wi - thers

l,r :m | f :-.r | s :-.s | s :s | d :r | m :-.m

p f.F. *pp*

t :-.l | l :d's | r :-.f | m :s | r :-.f | m :s

pain doth bring Than | part - ing, yes, | part - ing, than

se :-.l | l :fd | d :t, | d :d | d :t, | d :d

ere the night, That | dost thou know, that | dost thou know, that

m :-.f | f :l'm | f, :s, | d :m | f, :s, | d :m,

f

r :— | — :f | m :— | — | s f :-.m | m :d'

part - - - | ing! 3 | But un - to men doth

d :— | t, :— | d :— | — | m r :-.d | d :s

dost thou | know! 3 | But un - to men doth

f, :— | s, :— | d :— | — | m r :-.d | d :m,

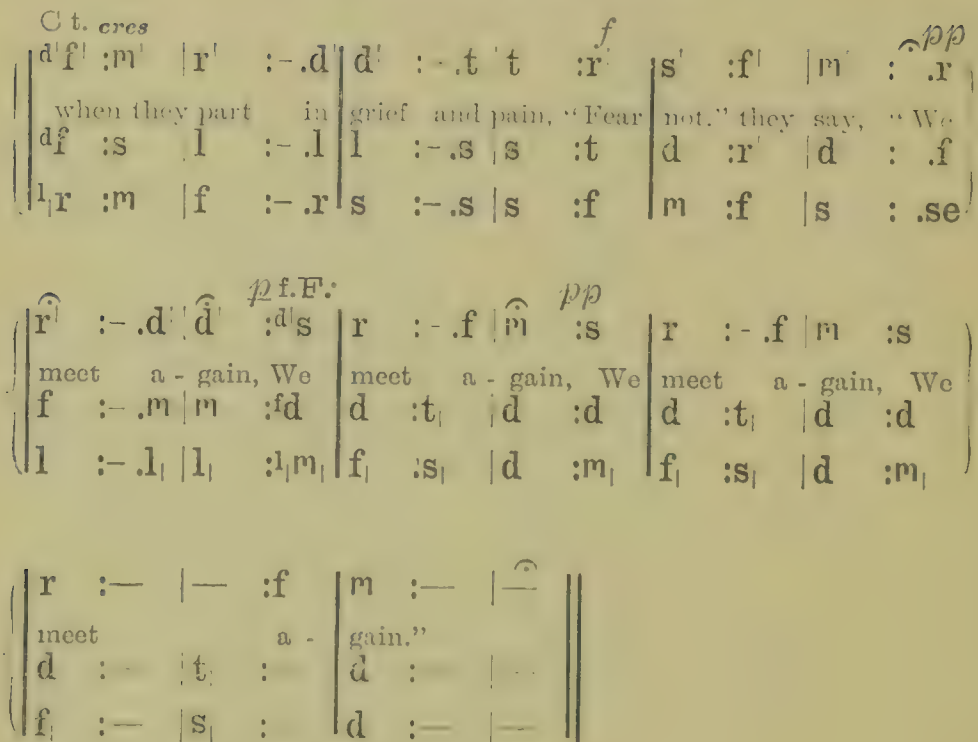
p

t :-.l | l̂ :l | r :m | f :l | s :-.f | m :m

hope re - main; To | men a - lone doth | hope re-main; For

s :-.f | f : | : :m | r :t, | d :r

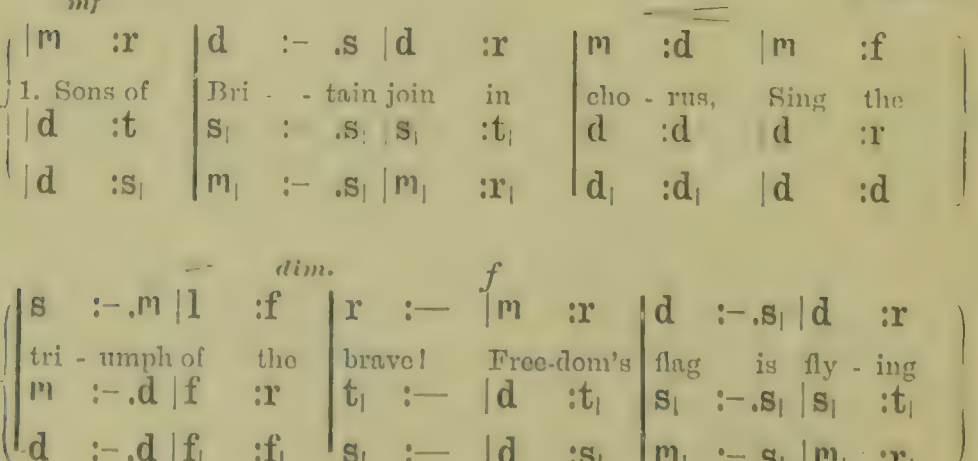
f, :-.f, | f, :f | t, :de | r :d | t :s, | d :t,



SONS OF BRITAIN, JOIN IN CHORUS.

170.– Key A. *Allegro.* S.S.C.

A. J. Foxwell. B. Klein.



cresc. E.t. *mf* f.A. *cresc.*

m	:d	|rs	:s	s .l	:t .d'	|r'	:t	|d'	:		|d's	:s			
o'er	us,	Claim-	ing	em -	pire of		the	|wave!			|By	the			
d	:s,	|t,m	:f	m.f	:r .m	|f	:r	|m	:		|lm	:m.r			
d,	:m,	|s,d	:t,	d	:d	|s,	:s,	|d	:		|fd	:t,			

l	:m	|f	:s	s	:f	r	:m.f	|s	:r	|m	:f				
mighty		sea -	kings	|founded,		Bri -	tain's	|pow'r	has	ev -	er				
de	:de	|r	:m	|m	:r	|r	:d	|t,	:t,	|d	:r				
l,	:l, .s,	|f,	:de'	|r,	:r,	|t,	:l,	|s,	:s, .f,	|m,	:t,				

> *f* *cresc.*

f	:m	|s,	:s,	|d	:s,	|r	:s,	|m	:d	|f	:r				
grown,		Till	the	|sea	it -	self,	un -	|bounded,		Is	the				
r	:d	|s,	:s,	|s,	:s,	|t,	:s,	|s,	:s,	|l,	:t,				
d,	:—	|s,	:s,	|m,	:m,	|s,	:s	|d,	:m,	|r,	:s, .f,				

sf *dim.*

s	:— .f	|m	:r	|d	:										
lim -	it	of	her	|throne.											
d	:— .r	d	:t,	|d	:										
m,	:— .f,	|s,	:s,	|d'	:										

2 From the margin of a fountain,
Thus a little rill is seen,
As it issues from the mountain,
Gliding thro' the meadows green.
But anon its waters quiver
With a new and nobler force,
Till a great and swelling river
Rolls along its giant course!

3 With a high and proud position
'Mid the nations of the earth,
Still may Britain find her mission,
In supporting truth and worth!
Still in friendship firm and steady,
Still with help for all oppressed,
Still for kindness ever ready,
Still with peace and plenty blest!

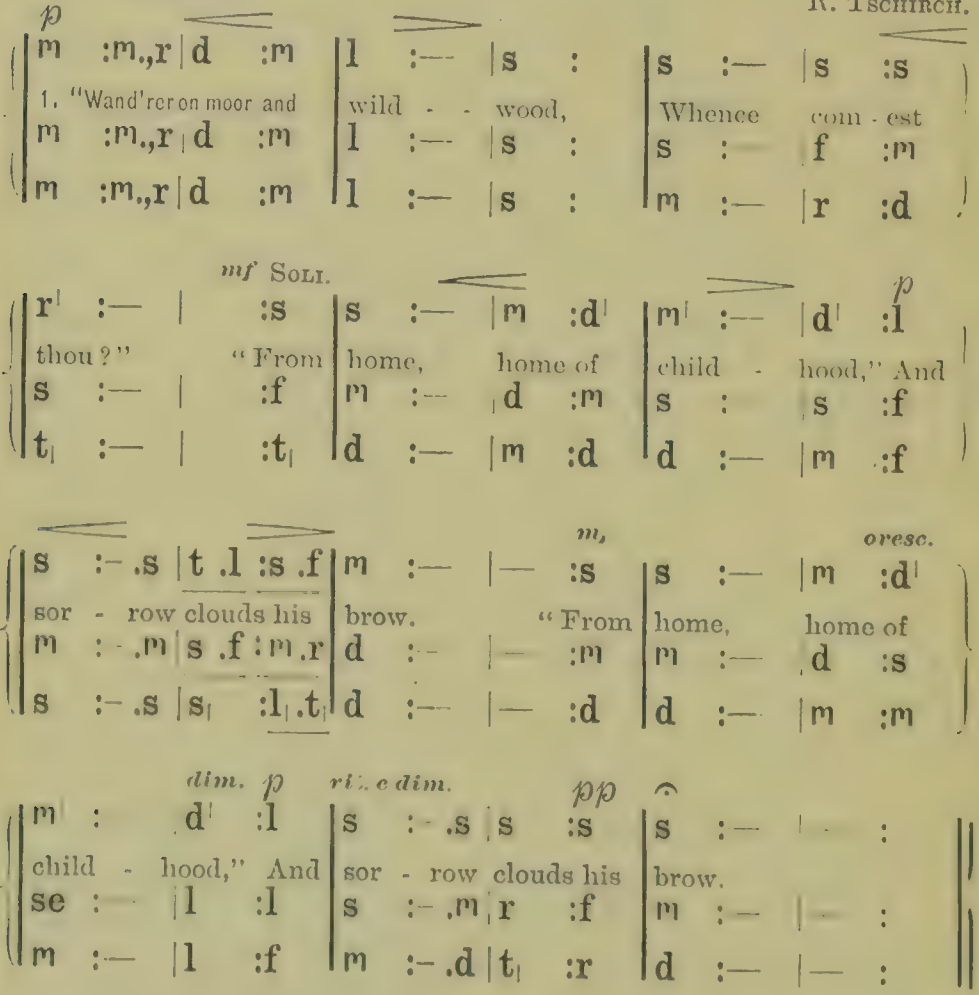
4 Oh, be British hearts united,
British hands for ever strong,
Every wrong be swiftly righted,
Then shall British rule be long.
If by honor ever shielded,
If unswerving virtue shine,
Britain's power shall still be wielded
By an endless hero-line!

WANDERER ON MOOR AND WILDWOOD.

(Home).

171.—Key C.—*Andante.* S.S.C.

A. J. Foxwell. R. Tschirch.


p
1. "Wand'rer on moor and wild - - wood,
Whence com - est thou?"
mf Soli.
"From home, home of child - hood," And
p
sor - row clouds his brow.
"From home, home of child - hood," And
dim. p
ritard dim.
pp
sor - row clouds his brow.

2 "Shepherd on hillside lonely,
Where art thou bound?"
"For home, homeward only,
In home my heart is found."

3 Where, then, is still appearing,
Life's greatest charm?
In home, sweet and cheering,
A shield from every harm.

4 When earthly ties shall sever,
Where is our rest?
In home—home for ever,
With peace eternal blest.

SIXTH STEP.

EXERCISES IN TRANSITION.

TWO REMOVES.

172.—KEY A♭ *Bach's* "Blessing and Glory."

B♭. t.m.

{ | s :r :f | m.r :d .t, :d | l,s :r :f | m.r :d .t, :d ||

173.—KEY C. "Sampson."

d.f. B♭

{ : .m | m .m :r .d | f : | f,s, :t, .r | f : .r | t .s :s .r | m ||

174.—KEY F. "Jephtha."

{ :s | s :— :f | m :— :r | d :— :t, | l, :— }

G. t.m.

{ :l | l,s :— :f | m :— :r | d :— :t, | l, :— ||

175.—KEY D. "Jephtha."

{ :r' | r' :— :d' | t :— :l | s :— :f | m :— }

E. t.m.

{ :m' | m'r' :— :d' | t :— :l | s :— :f | m :— ||

176.—KEY C. "Jephtha."

D. t.m.

{ | t :r' .t :l .s | d' .t :d' : | de t :r .t :l .s | d .t :d' : ||

CHROMATIC PHRASES.

177.—KEY F.

{ | d' :t :d | m :re :m | s :fe :s | d' :— :— ||

178.—KEY D.

{ :d' | t :le :t | r' :t :s | f :m :r | d :— ||

179.—KEY E.

{ | s :fe :f | m :s :t | l :la :s | d' :— :— ||

ISLE OF BEAUTY.

Words by T. Haynes Bayly. Melody by C. S. Whitmore.
Key F. S.S.C. Arranged by J.P.

mez. *cres* - - *cen* - - *do.*

m	:-	.r	|r	:d	|s	:-	.f	|f	:m
d	:-	.t,	|t,	:d	|m	:-	.r	|r	:d
Shades		of	ev'n	- ing,	|close		not	o'er	us,
'Tis		the	hour	when	|hap	- -	py	fa	- - ces
When		the	waves	are	|round		us	break	- ing,
d	:-	.s,	|s,	:m,	|d	:-	.t,	|t,	:d

dim - *in* - *u* - *en* - *do.*

d'	:-	.s	|t	.l	:s	.f	|m	.r	:d	.t	|d	:—
s	:-	.m	|s	.f	:m	.r	|d		:s,		|s,	:—
Leave		our	lone	- ly			|bark		a	- -	while,	
Smile		a	- round		the		|ta	-	per's		light,	
As		I	pace		the		|deck		a	- -	lone,	
m	:-	.d	|s,		:s,		|s,	.f,	:m,	.r,	|m,	:—

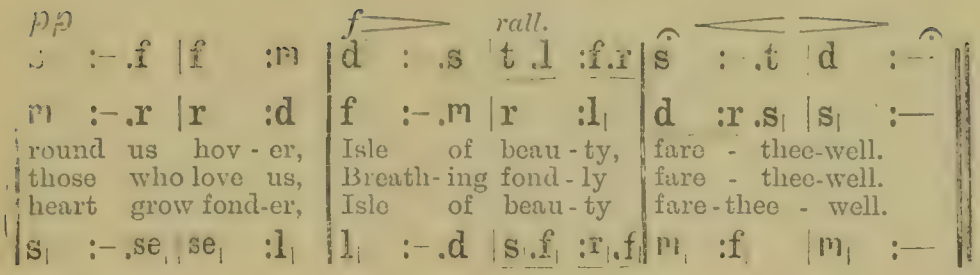
p *f* *dim.*

m	:-	.r	|r	:d	|s	:-	.f	|f	:m	|d'	:-	.s	|t	.l	:s	.f
d	:-	.t	|t,	:d	|m	:-	.r	|r	:d	|f	:-	.m	|s	.f	:m	.r
Morn,		a -	las!	will	|not		re -	store	us	|You	-	der	dim		and	
Who		will	fill	our	|va	-	cant	pla -	ces?	|Who		will	sing		our	
And		my	eye	in	|vain		is	seek -	ing	|Some		green	leaf		to	
s,	:-	.f,	|s,	:m,	|s,	:-	.se,	|se,	:l,	|l,	:-	.d	|d	:l,

m	.r	:s	., t,	|d	:—	|r	:-	.d	|t,	:t,	|f	:-	.m	|m	:r
d	.t,	:s,	|s,	:—	|l,	:-	.l,	|l,	:se,	|r	:-	.d	|d	:t,
dis	-	tant	Isle;	|Still	my	fan	- cy		|can		dis-cov	- er,			
songs	to	-	night?	|Thro'	the	mist	that		|floats		a - bove	us			
rest	up	-	on:	|What	would	I	not		|give		to wan	- der			
s,	:s,	., f,	|m,	:—	|f,	:-	.m,	|m,	:m,	|l,	:-	.l,	|s,	:s,

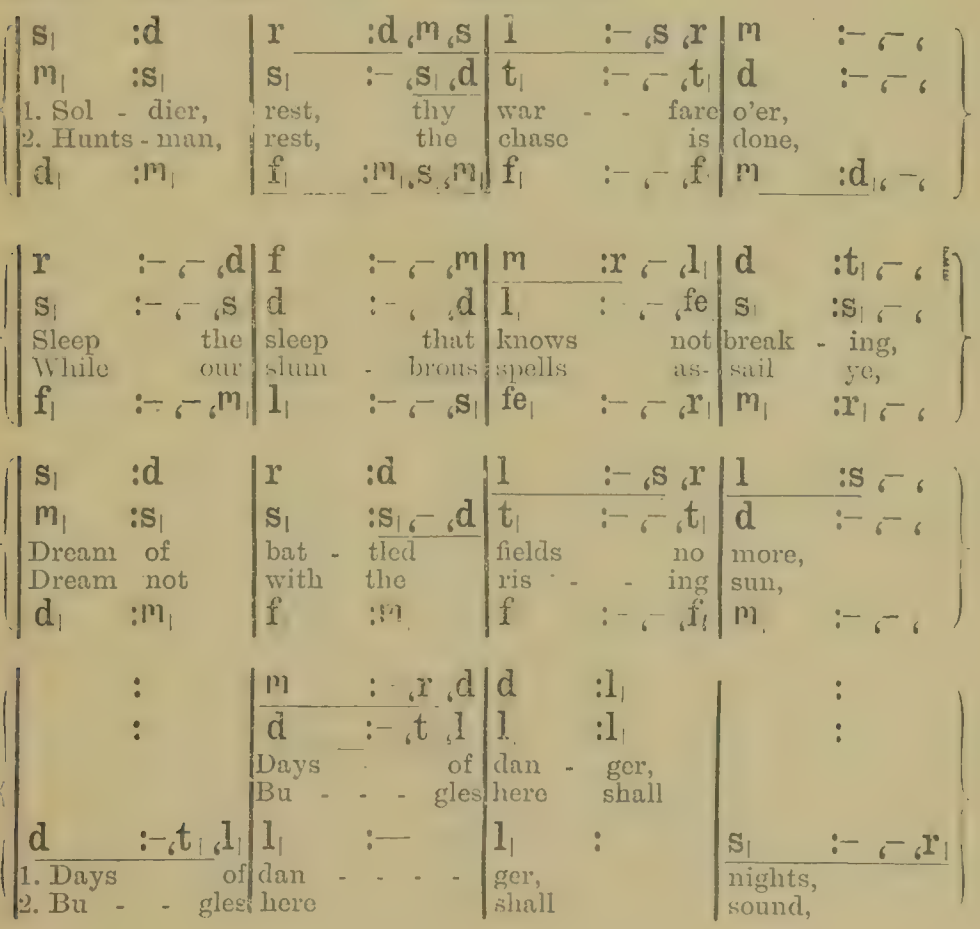
rall. *dim.*

r	:	.r	|m	:m	|fe	:-	., s	|s	:-	.f	|m	:-	.r	|r	:d
t,	:-	.r	|d	:d	|r	:-	., d	|t,	:—		|d	:-	.t,	|t,	:d
Sun	-	ny	spots	where	|friends		may	dwell;			|Dark	- er		sha -	dows	
Faint	-	ly	sounds	the	|ves	-	per	bell,			|Like	a		voice	from	
Where	my	old	com-		|pan	-	ions	dwell;			|Absence			makes	the	
s,	:-	.t,	|d	:d	|t,	:l,	., s,	|s,	:—		|s,	:-	.f,	|f,	:m,



SOLDIER REST, THY WARFARE O'ER.

KEY A. SEMI-CHORUS. S.S.C. *Allegretto.* *mp*



s :- ,r ,f	m :d ,- ,s	s :—	s :
d :t	d :d ,- ,s	s :—	s :
nights of	wak - ing, of	wak - - - -	ing,
sound re - -	veil - le, re-	veil - - - -	le,
m :s	d :d ,- ,s	s :—	s :
nights of	wak - ing, of	wak - - - -	ing,
sound re - -	veil - le, re-	veil - - - -	le,

pp

m , ,m :m , ,m	f ,l ,f :m ,- ,	m , ,m :m , ,m
d , ,d :d , ,d	r ,f ,r :d ,- ,	d , ,d :d , ,d
In our Isle's en -	chant-ed hall,	Hands unseen thy
Sleep, the deer is	in his den,	Sleep, thy hounds are
l, , ,l, :l, , ,l,	l, ,- ,l, :l, ,- ,	l, , ,l, :l, , ,l,

sf

f ,l ,f :m ,- ,m	m ,- ,t, :t, ,- ,m	f ,- ,f :m ,- ,
r ,f ,r :d ,- ,d	t, ,- ,t, :t, ,- ,t,	d ,- ,d :t, ,- ,
couch are strew - ing,	Fai - ry sounds of	mu - sic fall,
by thee ly - ing,	Sleep, nor dream in	yon - der glen,
l, ,- ,l, :l, ,- ,l,	se ,- ,se, :se, ,- ,se	l, ,- ,l, :se, ,- ,

sf

m , ,t, :t, , ,l,	m :- ,- ,m	m :m, , ,
t, , ,t, :t, , ,d	r :- ,de ,d	t, :m, , ,
Ev - 'ry sense with	slum - - - - ber	dew - ing,
How thy gal - lant	steed lay	dy - ing,
se, , ,se, :se, , ,l,	t, :- ,ta, ,l,	se, :m, , ,

m ,- ,m :m ,- ,m	m :—	m, :—
m ,- ,m :m ,- ,m	m :—	m, :—
Ev - 'ry sense with	slum - - -	ber
How thy gal - lant	steed	lay
:		
	m, ,- ,m, :m, ,- ,m,	m, :m,
1.	Ev - 'ry sense with	slum - ber
2.	How thy gal - lant	steed lay

s, :—	s, :	:	:
s, :—	s, :—	:	:
dew - -	ing.		
dy - - -	ing.		
s :—	s :—	f, :—	r, :
dew - -	ing.	dew - -	ing
dy - - -	ing.	dy - -	ing,

pp

s		:d		r		:d	,m ,s	l		:– ,s	,r
m	, ,	:s	, ,	s		:d	, ,	t	, ,	:t	, ,
Sol	- -	dier		rest,		thy		war	- -		fare
Hunts	-	man		rest,		thy		chase		is	
d	, ,	:m	, ,	f		:m	, ,	f	, ,	:f	, ,
d	, ,	:d	, ,	d		:d	, ,	d	, ,	:d	, ,

m	:– , – ,	r	:– , – ,d	f	:– , – ,m	m	:r , – ,l						
s	:– , – ,	s	:– , – ,s	d	:– , – ,d	d	:l , – ,l						
o'er,		Dream	of	fight	- ing	fields	no						
done,		Think	not	of	the	ris	- ing						
m	:d , – ,	f	:– , – ,m	l	:– , – ,s	s	:fe						
d	:– , – ,												

cresc.

d	:t , – ,	s	:d	r	:d	l	:– ,s ,r						
s	:– , – ,	s	:s	s	:s , – ,d	t	:– , – ,t						
more,		Sleep	the	sleep	that	knows	not						
sun,		For	at	dawn	- ing	to	as-						
f	:—	m	:m	f	:m	f	:– , – ,f						

f *p*

l	:s , – ,	s	:– ,fe ,f	m	:– , – ,l	l	:s , – ,r						
d	:d , – ,	d	:– , – ,d	d	:– , – ,m	r	:– , – ,r						
break	- ing,	Morn	of	toil	nor	night	of						
sail	ye,	Here	no	bu	- gles	sound	re-						
m	:m , – ,	ta —	:– ,l ,la	s	:– , – ,d	t	:– , – ,t						

ff *p*

f	:m , – ,	s ,fe ,f	:m , – ,l	l	:s , – ,r	f	:—						
d	:d , – ,	d , – ,d	:d , – ,d	t	:– , – ,t	d	:—						
wak	- ing,	Morn of toil	nor	night	of	wak	- - -						
veil	- le,	Here no bu-gles		sound	re-	veil	- - -						
l	:l , – ,	ta ,l ,la	:s , – ,s	f	:– , – ,s	l	:—						

𝄐 D.C.

m	:—	d	:—	—	:—	—	:						
—	:—	s	:—	—	:—	—	:						
	- -	ing.											
-	- -	le.											
s	:—	m	:—	—	:—	—	:						

LET THE LUSTY SHOUT.

KEY C. *With fire.* M. 92.

JOHN GUARD. F. ABT.

f

:m ,,s | d' :d' | d' :m ,,s | d' :d' | d' :s.,d'

1. Let the lus - ty shout, As we sing it out, All our

:d ,,m | s :l | s :d ,,m | s :l | s :m ,,m

2. In the tales and rhymes Of the old - en times, We have

:d ,,d | m :f | m :d ,,d | m :f | m :d ,,d

3. As our fa - thers stood, Where they shed their blood, Will we

m' :- .r' | d' :r' | m' :— | :m.,s | d' :d' | d' :m.,s

heart's re - solve de - clare, Here in arms we stand to de-

s :- .s | l :t | d' :— | :d.,m | s :l | s :d.,m

heard how Eng-land rose, Still in - creasing might, Tho' in

s :- .s | s :s | d :— | :d.,d | m :f | m :d.,d

stand with pur - pose high; Still the land to keep Where their

d :d' | d : d.,m | r :- .r | r :- .fe | s :- | :s .,s

fend our land, Let the foe as sault who dare: Tho' ev'n

s :l | s :m.,d' | t :- .t | l :r.d | t' :— | :s .,s

vengeful spite, Ever vex'd by rest - less foes: By God's

m :f | m :d.,d | s : .s | fe :r | s : | :

ash - es sleep, Or in arms for Eng - land die.

r :de' | r :re' | m' : | :s.,s | r' :de' | r' :re'

fed - 'rate ar - mies swarm, Undis - may'd our ranks we

t :le | t :t | d' :— | :s.,s | t :le | t :t

mer - cy and His pow'r Prosper'd still in dark-en'd

: :s .,s | d :m | s :m.,d | s : :s .,

3. And may God our shores de - fend, And His

ff

m'	:—	|	:d'.,d	d'	:d'	r	:m	f	:—	| l	:—.r'
form,		Tho' con-		fed - 'rate		ar -	mies	swarm,		Un -	dis-
d'	:—	|	:d'.,d'	d'	:d'	t	:ta	l	:—	| f	:—.f
hour,		By God's		mer - cy		and	His	pow'r,		Pros -	per'd
pros-p'ring		bless-ing		send!		shores	de-	fend,		And	His
d	:m	| s	:m	d	:—	|	:d	f	:—	| f	:—.f
							we	form,		Un -	- dis-
							His	pow'r,		Pros -	per'd
							do -	fend,		And	His

d'	:s	| m'	:—.r'	d'	:—	|									
may'd	our	ranks	we	form.											
m	:m	| s	:—.f	m	:—	|									
still	in	dark -	en'd	hour.											
pros-p'ring		bless -	ing	send!											
s	:s	| s,	:—.s,	d	:—	|									
may'd	our	ranks	we	form.											
still	in	dark -	en'd	hour.											
pros -	p'ring	bless -	ing	send.											

HAIL TO THE LAND.

(Canadian National Song.)

Key A.

Dr. Harper. Alex. T. Cringan.

d	:—	:s .,s	d	:—	:d .,d	r	:r	:r	m	:d	:— .
Hail		to the	land		of our	fath -	ers,	God	bless	it!	
m,	:—	:m .,m	s,	:—	:s, .,s,	t	:t	:t,	d	:m,	:— .
d,	:—	:d .,d	m,	:—	:m, .,m,	s,	:s,	:s,	d	:d,	:— .

m	:—	:d .,t,	d	:l,	:r	s	:—	:s .,s	d	:d	:r
Hail		to the	land	of	the	free,		As it's	flag	we	sal -
s,	:—	.s, .,s,	m,	:f	:fe	s	:—	:s, .,s	d	:d	:t,
d,	:—	:m, .,r,	d,	:d,	:d,	t,	:—	:s, .,s,	d,	:d,	:s

m	:—	:r .,m	f	:f	:fe	s	:—	:l .,l	s	:—	:m .,s
ute,		Let no	voi . ces		be	mute		To	swell,		from the
d	:—	:t, .,t	d	:l,	:l,	t	:—	:d .,d	t,	:—	.d .,t,
d,	:—	:s, .,s,	l,	:r,	:r,	s,	:—	:f, .,f,	s,	:—	:s, .,s,

1st Four Verses.

f	:r	:s	m	:—	:l .,l	s	:—	:m .,f	s	:f	:r
sea	to	the	sea,		The	song		of the	land	that	is
d	:t,	:t,	d	:—	:d .,d	t,	:—	:d .,d	t,	:s,	:f,
l,	:s,	:s,	d	:—	:f, .,f	s,	:	:l, .,l,	s,	:s,	:s,

Last Verse.

d	:—	:—	s	:l	:t	d	:—	:—
free.			land	of	the	free.		
m,	:—	:—	t, .r	:f,	:f,	m	:—	:—
d,	:—	:—	s,	:s,	:s,	d	:—	:—

Hail to the blending of races!
God bless it!
Hail to the nation new-born!
Let the Saxon and Celt, with a triumph heart-felt,
The hopes of our nation adorn,—
The strength of a nation new-born.

Hail to our lakes, streams and woodlands!
Let's love them!
Hail to the land east and west!
Let no faction-stealth detract from the wealth
Of our faith in the land that is blest,
Our faith in the land of the west.

For God and their country, our fathers
Fought bravely!
For God and our country shall we
Defend what is right, repressing the might,
And the pride that oppresses the free,
That threatens the land of the free.

Then hail to the land of our fathers!
God bless it!
Hail to the land of the free!
As its flag we salute, let no voices be mute,
To swell, from the sea to the sea,
The song of the land of the free.

D♭	A♭	E♭	B♭	F	C		C	G	D	A	E	B
t	m	l	r	s	d	c^2	d	f				
					t	b^1	t	m		r	s	d
l	r	s	d	f								t
			t	m	l	a^1	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	g^1	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	F^1	f					
				t	m	E^1	m	l	r	s	d	f
r	s	d	f								t	m
		t	m	l	r	D^1	r	s	d	f		
d	f								t	m	l	r
t	m	l	r	s	d	C^1	d	f				
					t	B	t	m	l	r	s	d
l	r	s	d	f								t
			t	m	l	A	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	G	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	*F*	f					
				t	m	*E*	m	l	r	s	d	f
r	s	d	f								t	m
		t	m	l	r	*D*	r	s	d	f		
d	f								t	m	l	r
t	m	l	r	s	d	*C*	d	f				
					t	*B*	t	m	l	r	s	d
l	r	s	d	f								t
			t	m	l	**A**$_1$	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	**G**$_1$	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	**F**$_1$	f					
				t	m	**E**$_1$	m	l	r	s	d	f
r	s	d	f								t	m
		t	m	l	r	**D**$_1$	r	s	d	f		
d	f								t	m	l	r
t	m	l	r	s	d	**C**$_1$	d	f				
					t	**B**$_2$	t	m	l	r	s	d
l	r	s	d	f								t
			t	m	l	**A**$_2$	l	r	s	d	f	
s	d	f								t	m	l
	t	m	l	r	s	**G**$_2$	s	d	f			
f								t	m	l	r	s
m	l	r	s	d	f	**F**$_2$	f					

ELEMENTARY RHYTHMS.

For pupils preparing for Elementary Certificate.

1.—Key E. M. 100. *Bayly*, "In happier hours."

d	:d .r	:m.f	s	:—	:l	s	:f .m	:f .s	m	:d	:d				
d	:d .r	:m.f	s	:s	:l	s	:f .m	:f .s	m	:—	:—				

-AATAI.

2.—Key G. M. 100. *Hymn-tune*, "Wainwright."

:s_1	d	:—	:t_1	l_1	:t_1	:d	r.m	:f .m	:r .d	d	:t_1	:r			
s	:— .f	:m	l_1 .r	:d	:t_1	d	:—	:—	—	:					

3.—Key E. M. 100. *Hymn-tune*, "Simeon."

s	:s .f	m	: . .f	m	:r	d	:— .d								
f	:— .m	l	: . .s	t_1	:d	r	:— .r								
m	:r .d	f	:m .r	s	:l	s	:— .s								
s	:— .l	s	.f :m .f	m	:r	d	:—								

(The pupils to take each part alternately).

4. Key D. M. 100. *J. R. Thomas*, "Picnic."

m .f	:r .m	d	:s	m .f	:r .m	d	:s								
d	:d	d	:t_1	d	:d	d	:t_1								
s .f	:m .f	s	:d^1	l .s	:f .m	r	:—								
d	:d	m	:d	t_1	:d	s_1	: —								
	:s		:s		:s		:s								
r	:	m	:	r	:	m	:								
f .s	:l .t	d^1	:m	r	:s	d	:—								
f	:r	m	:d	d	:t	d	: .								

TAFATEFE.

5.– KEY C. M. 72. *Bugle Call*, "Walk and drive," (Altered).

d,d .d ,d :d .d | m .d :d | m,m .m,m :m .m |
s .m :m | d|,d|.d|.d|:d| .d| | s ,s .s .s :s .m |
d,d.d,d:m .s | m .d :d | d :d | m .d :d |
m :m | s .m :m | d|,d|.d|,d :d| |
s,s .s ,s :s | d,d .d ,d :m .s | m .d :d ||

TAATEFE.

6—KEY D. M. 72. *Bugle Call*, "Hay up, or litter down."

d .d ,d :d .d | d .s| :d .s| | m .m,m :m .m |
m .d :m .d | s .s ,s :s .s | d| .s :d| .s |
d .d ,d :d .d | d : ||

TAFATAI.

7.—KEY F. M. 100. *Bugle Call*, "Defaulters."

:s| .s | d ,s|.m :d,s|.m | s .s ,s :s .s| | d,s|,m :d,s|.m | d ||

TAA-EFE.

8.—KEY G. M. 100. *Bugle Call*, "Salute for the Guard."

d :d .,d | s| :s| .,s| | d :d .,d | d : |
d .d :m .d | m .s :m .d | s| :s| .,s| | s| : ||

9—Key C. M. 100. *Bugle Call*, "Officers."

:s .,s | d' :s .,s :s .,s | m :s :s | d' :s .,s :s .,s | s :—

:s | d' :s .,s :s .,s | m :s :m | d :d .d :d .d | d :—

10.—Key F. M. 100. *Bugle Call*, "Orders."

:s, .,s, | d :— | m :s, .,s, | d :— | m :s, .,s,

| d :s,.,s, | m :s,.,s, | d :— | m :s, | d.,s, :m.,s, | d.,s, :m.,s,

| d.,s, :m .,s, | d :m | s :— | — :m .d | s, :— .d | m ||

11.—Key C. M. 100. *Hymn-tune*, "Truro."

| d :m.f | s :—.s | l :t | d' :—.s | d' :s | f.m :r.d | f :m | r : ||

12—Key F. M. 100 *Bugle Call*, "General Salute."

:s, | d :d .,d | d .m :s .m | d :d .,d | d :s, .,d

| m :d.,m | s :m.,d | s, :s,.,s, | s, :s, | d :d.,d | d .m :s .m

| d :d .,d | d :s, .,d | m :d.,m | s :s, | d :d .,d | d ||

-AAefe.

13.—Key F. M. 100. *Bugle Call*, "Assembly."

| s :— | —.,m :d .s | d :— | —.,s, :d.s, | d.,s, :d .s, | d.,s, :d .s, | d.,s, :d .s,

| d :m | — :— | s :— | —.,m :d .s | d :— | :—

14.—Key F. M. 100. *Hymn-tune*, "Serenity."

:d | t, .,d :r :s | s : :fe | s :— :d .,t,

| l, : .t, :d .r | m : :r | d :—

15.—KEY D. M. 100. *Hymn-tune*, "Arlington."

:d | m.,m:m :r | d.,d:d :r | m.s :f :m | m :r

:f | m.,m:m :l | s .,s:s :d' | r.f :m :r | d :— ||

16.—KEY F. M. 100, *Barnett*, "Hark! sweet echo."

| s :– .m :f .l | s.,m:d .d :d | l :– .s :f .m | r.,t| :s|.s| :s| ||

17.—KEY F. M. 72. *Mazzinghi*, "Tom Starboard."

:s | m.,f :r.,m :d.s| | d : :r | m.,f :s.,m :l,s.f,m | r :

:s | m.,f :r.,m :d.s| | l| : :t| | d .r :m.s,f:m .r | d : ||

18.—KEY F. M. 72. "Home, sweet Home."

| d | m .,f :f .,s | s .,m :m | f .,m :f .r | m :– .d,d

| m .,f :f .,s | s :m .s | f .,m :f .r | d ||

19.—KEY C. M. 60. *J. R. Thomas*, "Picnic."

| s,f .m,f :s .l | s .m' :d' | r' .,d' :t ,l .s ,f

| m : | s ,f .m ,f :s .l | s .m' :d'

| t .d',t :l .t ,l | s : ||

20.—KEY F. M. 100. *Hymn-tune*, "Prestwich."

:s .f | m :— :r .m | f :— :m | m :r :d | d :t| :t|

| d :–.r :m | m,r :d :t| | d :— :— | : ||

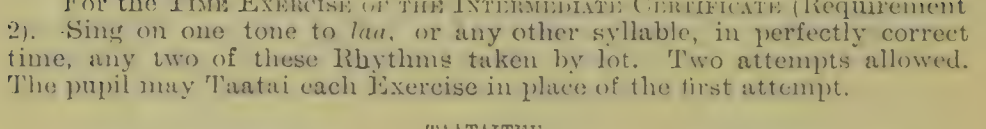
INTERMEDIATE RHYTHMS.

FOR PUPILS PREPARING FOR THE INTERMEDIATE CERTIFICATE.

For the TIME EXERCISE OF THE INTERMEDIATE CERTIFICATE (Requirement 2). Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of these Rhythms taken by lot. Two attempts allowed. The pupil may Taatai each Exercise in place of the first attempt.

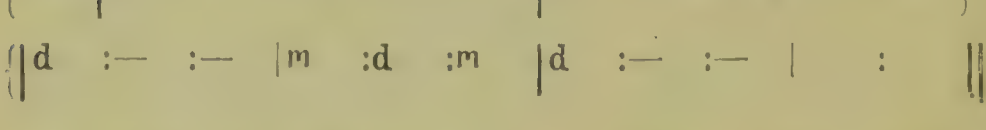
TAATAITEE.

1.—KEY C. M. 100. *Bugle Call*, "Charge."

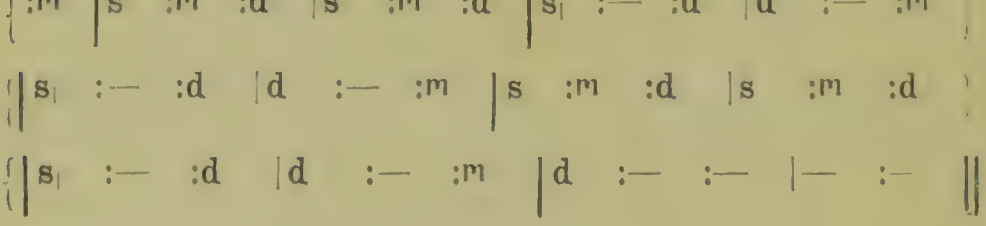


TAA-AI-EE. SAA-AI.

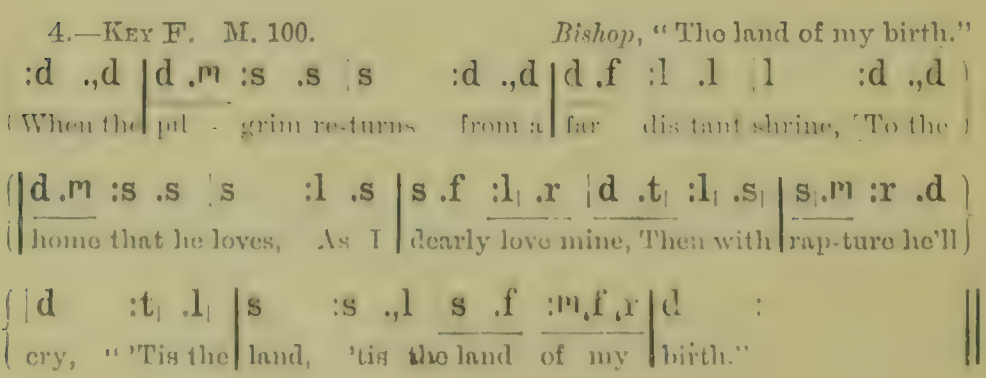
2.—KEY A. M. 100, twice. *Bugle Call*, "Quick Time."



3.—KEY F. M. 100, twice. *Bugle Call*, "Men's Dinner."



4.—KEY F. M. 100. *Bishop*, "The land of my birth."


:d .,d | d .m :s .s | s :d .,d | d .f :l .l | l :d .,d |
When the pil - grim re-turns from a far dis tant shrine, To the
| d .m :s .s | s :l .s | s .f :l, .r | d .t, :l, .s, | s, .m :r .d |
home that he loves, As I dearly love mine, Then with rap-ture he'll
| d :t, .l, | s :s .,l s .f :m .f .r | d :
cry, "'Tis the land, 'tis the land of my birth." ||

5.—Key D. M. 100. *Bishop*, "Bid me discourse."

d :- -	m :- .f	s :-	:- :-	d : -	t.,d :l .,t		
Bid	me dis-	course,		I	will en -		
s .,l :f .,s	m :—	m :—	m ,r ,d :f ,m ,r				
chant thine	ear,	Or	like a				
s :-	l :—	m :- .f	r .d :r .m	d :—			
fair -	y	trip	up - on the	green.			

6.—Key C. M. 100. *Eisenhofer*, "Now the moonbeam's lustre."

m :- .r	d :d	s :- .f	m :				
Songs and	cheer - ful	voi -	ces,				
s .,fe :s .,fe	s .,fe :s .,se	l ,se ,l :d ,l ,f	d :				
Songs and	cheer - ful	voi .	ces.				
l .,se :l .,se	l .d' :t .l	s :—	:				
Ech - o	here shall	call.					

TAA-EFETEE.

7.—Key C. M. 72, twice. *Sir J. Stevenson*, "Fisherman's Glee."

s :— :—	— :— :—	s :— :s	s :l :t				
Kind		na -	ture's boon with				
d' :- .r' :m'	s :— :s	s :- .fe :s	d' :- .t :d'				
joy we re -	ceive, Sing	mer - ri - ly,	mer - ri - ly,				
m' :- .re' :m'	d' :— :s	s :- .fe :s	d' :t :d'	m' :- .re' :m'			
mer - ri - ly O !	Sing	mer - ri - ly,	mer - ri - ly,	mer - ri - ly,			
d' : :d' .d	r' :— :r'	t :— :t	d' : :	: :			
O ! With a	mer - ry	pull we	row.				

TAA-AITEE TAATAISEE.

8. Key C. M. 72, twice. *Bishop*, "When wearied wretches."

:s	:-	| s	:-	:f	|	:	:f	| f	:-	:m	|	:	:m
A	-	| las!					the	| days					have

| m	:-	:r	|	:	:r	| r	:-	:d	|	:	:d	| d	:-	:m	| s	:-	:-
| passed					a-	| long,					The	| days		we	

| f	:l	:	| d'	:l	:	| s	:m	:	| r	:	:s	| f	:-	:	m	‖
| never,			| nev-er,			| nev-er			more		shall	| see.				

TAATEFETIFI.

9.—Key A. M. 72, thrice. *Kreutzer*, "Land of light."

| s,	:m,	:s	| d	:—	:—	| s,	:—	:—	| m	:r	:d	
| Rich - est		in	| trea	-		| sure,			Bright-est		in	

| r	:—	:—	| s,	:—	:—	| s,	:l,	:t,	| d	:—	:d	
| plea	-		| sure,			| is		the	| land		I	

| l,	:—	:s,	| l,	:t,	:d	| r	:f.m	:r.d	| d	:—	:d	
| claim		as	| mine,		O	| praise		to	Him		who	

| t,	:l,	:t,	| d	:	:—	| —	:—	:—	‖
| gave		it	| birth!						

-AATAITEE.

10. Key D. M. 72, twice. *Luber*, "Fisherman's Morning Song."

:s	| s	:	:-	|	:s	:d'	| m	:-	:-	|	:	:m	| m'	:-	:-	|	:m'	:d'
Take	| heed,				whisper	| low,					Take	| heed,				whisper	

| s	:-	:-	|	:	:m	| r	:-	:m.f	| s	:-	:l.s	| s	:	:	| d'	:-	:
| low,					The	| prey		we	seek		we'll	| soon,			we'll		

d' :t	:l	l :s	:f	m :-	:-	:-	:-	r :-	:m.f	s :-	:l.s
soon,	we'll	soon	en-	snare,		The		prey	we seek,	we'll	

s :-	:-	d' :-	:-	d' :-	:s	,s :f	:r	d :-	:-	:-
soon,		we'll		soon,	we'll	soon	en-	snare.		

11.—Key D. M. 144, six times. *Braham.* "Rest, weary traveller."

r :—	:—	:—	:d	:r	m :—	:—	d :—	:—
Wan	-	-	der	no	more,			

r.,m :f..s :l .,s	t .,l :s .,f :m.,r	m :s :d'	l :f :r
wan - - - - - - -		- - - - - -	- der,

d :—	:—	r :—	:m	d :—	:	:	:
wan	-	der	no	more.			

TAATAI-AA.

12.—Key E. M. 120. "Men of Harlech."

d :-	.,t	l, :-	.,t,	d :r	m :l
For	the	li - - -	ber-	ty of	Gwa - lia,

s .m :—	r :-	.,m	d :—	:—	:
Onward,	Har	- -	lech	men.	

13.—Key A. M. 144. *Parry,* "Adieu to the cottage."

:s,	d :—	:r.m	r.d :—	:s,	l, :—	:t,.d	d :—
A -	dieu	to the	village,	a -	dieu	to the	cot,

:r	m :-.r	:d	r.s :—	:d	t, :-.d	:l,	s, :—
And	shall	I then	never	re -	vis -	it the	spot?

TAFA-AI.

14.—Key G. M. 72. *Haigh,* "Spare my love."

d .,r	:m .d	l,.d.-	:s,	d .,d	:r .d	m .d	:s
Spare my love, ye		winds that blow,		Plashy sheets and		beating rain,	

r .,t,	:s, .s,	d,m.-	:s	m .,r	:r .m	r .,d	:d
Spare my love, thou		feathery snow,		Drifting o'er the		fro - zen plain.	

15.—Key F. M. 60. "She never blamed him."

m	:m,r.-	m .f	:fe,s.-	r .,r	:r .d	r .m	:r .d
She	never	blam'd him, never,		But received him		when he came,	

m .,m	:m .r	m .f	:fe,s.-	r .,r	:r .d	r .m	:r .d
With a welcome		kind as ev-er,		And she tried to		look the same.	

SAA.

16—Key D. M. 96. *Shield*, "The heaving of the lead."

:d .,r	m :m	r :f .,r	d :t	d : .s	d.r :m.f	s
Now	to her	berth the	ship draws nigh—	We	short-en	sail

: .s	l .t	:d .l	s : .s	d : .t	l : .s	s .f	:m .r	d
She	feels the tide—		"Stand	clear	the ca - ble"	is	the	cry.

17.—Key F. M. 60. *Bishop*, "O no, we never mention her."

: .s	d .,t	:d .r .-	m .,m	:s .m
O	no, we	never	men - tion	her, Her

r .,d	:r .m .-	d : .s	s .,t	:t .r
name is	never	heard.	From	sport to sport they

r .d .-	:d .,l	s .d .-	:d .r .m	d
hurry	me, To	banish	my re -	gret.

18.—Key A. M. 80, *Braham*, "Beneath the willow tree."

: .s	d .,d	:d :-	.r	m .,d	:d :	.l
O	take me to		your	arms, my love.		She

s .,m	:d :	.m	r : :	.l	s .,m	:f :	.r
will not list		to	me.		Be	neath the	-

d, : :	s,m,.– :	:d,s,.–	m,d.– : : .l,
tree,	willow,	willow,	willow, Be-

s, .,d :m	:– .t,	d :— :
neath the wil	low	tree.

SAL.

19.—KEY C. M. 80. *J. R. Thomas*, "Homeward Bound."

d' :s	m :s .s	s :— .f
Home - ward,	Home - ward, The	sun is

m .s :	r' .s :s .,f	m :
drop-ping,	dropping in the	sea.

.d' :l .	.d :s .s	s .t :r' .f
Good night,	good night, he	says to you and

m : .d'	l . : .d'	s . : .s
me; Good	night, good	night, he

s .d' :d' .t	d' : .d'	ta :— .ta
says to you and	me. We're	home - - - ward

l :— .l	t : .t	d' :
bound. we're	home - - - ward	bound.

20. –KEY C. M. 88. *J. R. Thomas*, "Lily bells and roses."

.m :m .f	s :— .s :l .s	d' :— :d'
Where li-ly-	bells in beau-ty	grow, My

t, .f :l :f	m :— .m :m .f	fe :s :l .s
home, my home shall	be, Go search the	wild - wood high and

d' :— :d'	t .d' :l :— .t	s :— .
low, What	sight so fair to	see?

MINOR MODE PHRASES.

SELECTED FROM WELL-KNOWN COMPOSERS.

For the latter half of the 5th requirement of the Intermediate Certificate, any one of Nos. 11 to 22, taken by lot, must be Sol-faad in correct tune and time. Two attempts allowed. The key may be changed when necessary.

1.—KEY G. *L* is *E*. *Sir. H. Bishop*, "'Tis when to sleep."

l :l .t,	d :r	m :f	t, :m	l.l :d	r :m	l, :—	:l,
Still as undaunted		on we stray, Thro'		many a	tan-gled	brake,	We

m :—.r	d.r :d.t,	l, :d	t, :m,	l, :t,	d :r	m :—	— :— ‖
pause to mark the		si-lent way, Tho		cautious	trav'llers	take.	

2. KEY B♭. *L* is *G*. *Mendelssohn*, "Turkish Drinking Song."

l, :m, .,m,	l, :m,	t, :m,	t, :m, .,m,
Bump not the flask,	thou	churl-ish	clown, On the

d :l .,t,	d :l, .,d	m :—	d : ‖
board as	tho' you would	break	it!

3.—KEY A. *L* is *F*♯ *W. Boyd*, Part-Song.

:m .r	d :l,	t, :m,	l, :— .t,	d :d
At	Christ-mas-time	when	frost	is out, The

r :r	f :f	m :—	— :m,	l, :— .t,	d :r
year is	grow-ing	old,	But	sure-ly,	soon as

m :f	m :r	d :t .l,	t, :se,	l, :—	— ‖
A-pril comes, 'Twill		wake and	bloom a-	gain.	

4.—KEY C. *L* is *A*. *Welsh Air*, "The Dawn of Day."

:l	l :m	m :d'	d' : t :t	l :d'	t :l	l : se
Sweet	Spring a-gain re		turn-ing, Makes	ev-'ry bo-som		glad.

:l	m :f	r :m	d :r	t : .d	l :l	d.t :l.se	l : — ‖
The	birds are singing		from each spray 'Tis		I a-lone am		sad.

5.—KEY A. *L* is *F*. *J. R. Thomas*, "There are good fish in the sea."

:m .r | d :d | t_1 .l_1 :t_1 .d | l_1 :— | :l_1 t_1
d .t_1 :l_1 .t_1 | m_1 :se_1 | l_1 :— | :m | m.f :m.f | m :l_1
m :— | :m | m :r .d | t_1 :m l_1 :— |

6.—KEY D♭ *L* is *B*♭ *Welsh Air*, "Of noble race was Shenkin."

:l .t | d' :t .l | se .l :t .se | l :l_1 | :l_1 .t_1
From his | cave in | Snow - don's | moun - tains, | Hath the
d.l_1 :r .t_1 | m :m | d :l_1 | :l .t | d'.m :r'.d' | t.r' :d'.t
pro - phet min - strel | spo - ken; | It | o - mens great suc-
l .d' :t .l | se :— .m | f.m :f .r | m :se | l :l_1 |
ces in war, | Of | con - quest the sure | to - ken. |

7.—KEY C. *L* is *A*. *H. Lahee*, Part Song.

:m | l :m | f :m .r | l :m | f :m .r
We | all must work it | is our lot, | Each
l :l.se | l :l .t | d' :— | — :m.r' | d' :d' | d' :d'.t
one must take his | part, | There's | no - thing done, There's
l :l | l :l .se | l :l.se | l :l .se l :— | —
no - thing won, With- | out the | earn - est | heart.

8.—Key A. *L* is *F♯*. *C. G. Allen*, Part Song.

:m	d :—	t :l	t : -	m :m	m :—	r :d	t :—	—
The	sad	leaves are	dy -	ing, the	sweet birds have	flown,		
:m	l :—	t :d	t :se	m :m	d :—	r :d	t :—	—
O'er	ev -	'ry fair	blos -	som once	bloom -	ing and	bright,	
:t	m :—	r :d	r :—	d :l	m :—	l :se	l :—	— ‖
The	frost spir -	it	lays	her cold	fin -	gers to-	night.	

9.—Key B♭. *Handel*, "Judas."

:d.r	m :se	l :t .d	r :d.t	d :r .m	f :m.r		
Where war - like		Ju - - -	das	wields	his		
m :r .d	t :l	m :—	— ‖				
right	cous	sword.					

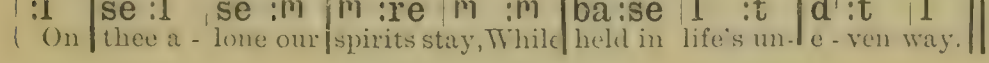
10.—Key F. *L* is *D*. *J. R. Thomas*, "The Owl."

:m	l :m.,m	d :m.,m	t :m	l : .,t	d :d.,r	m :m	
Mourn	not for the owl, nor his		gloomy	plight; The	owl hath his share of		
l :	:m	m :t.,d	l :m.,m	m :t.,d	l :t		
good;	Nor	lonely the bird, nor his		ghast-ly	mate, They're		
d :m.,m	l :- .r	m :—	:se	l :s .s	f :m.m		
each un-to each	a	pride,	Thrice	fonder, perhaps, since a			
r :d	f :-.m	l :f .r	m :m	l :—	‖		
strange, dark fate	Has	rent them from all be-		side.			

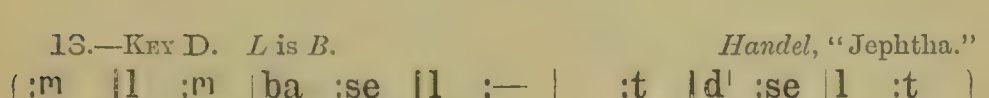
11.—Key E♭. *L* is *G*. *Henry Smart*, "Good night, thou glorious sun."

:m	m : .m	ba :se	l :l	t :t	d :m	r :l	d :—	t ‖
Veil'd by	thy cloak of		crimson gold, Thy		day's high duty		done.	

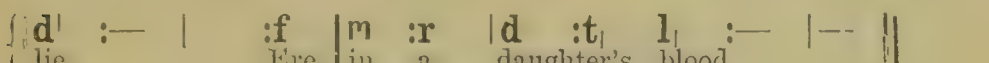
12.—KEY C. *L* is *A*. *P. La Trobe*, "Hereford."



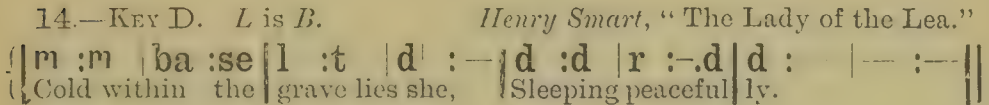
13.—KEY D. *L* is *B*. *Handel*, "Jephtha."



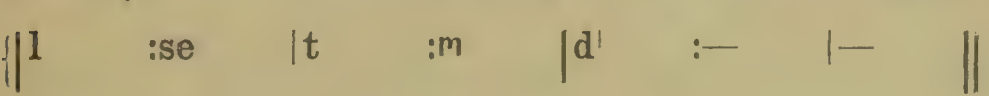
14.—KEY D. *L* is *B*. *Henry Smart*, "The Lady of the Lea."



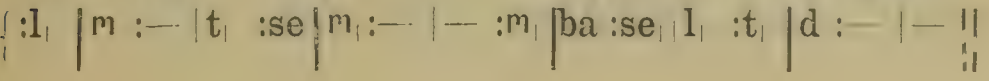
15.—KEY D. *L* is *B*. *Leveridge*, "Black-eyed Susan."


.m :l .t | d' :t .l :se .l | m :— .f :m .r |
All in the | downs the | fleet was | moor'd, The streamers |
d :t, .l, :d .,r | m :— .d :m .ba | se :m .m :l .t |
way - - ing in the | wind, Does my sweet | William, Does my sweet |
d' :m' : | m .,l :d' .t :l .se | l :— ||
Wil - liam | Sail a-mong your | crew?

16.—KEY C. *L* is *A*. *Henry Smart*, "Now May is here."



17.—KEY A. *L* is *F♯*. *Henry Smart*, "Now May is here."



18.—Key C. *L* is *A*. *Haydn*, "Achieved is the glorious work."

m	:m	ba	:m	ba	:se	l	:—	l	:se	l	:s	f	:—	m	:
l	:t	d'	:d'	l	:t	se	:	se	:se	l	:l	m	:—	m	:

19.—Key C. *L* is *A*. *Handel*, "Esther."

:m		se	:m	l	:—		se	:m		ba	:se				
For		ev	- er	bless	-		ed,	For		ev	- er				
l	:—	se	:l	t	:se		d'	:—		t					
bless	-	ed,	For	ev	- er		bless	-		ed,					

20.—Key B♭. *L* is *G*. *J. L. Hatton*, "Jack Frost."

d	:t	se	:m	ba	:se	l	:t	d	:r	t	:se	l	:t	se	:—
m	:se	l	:l	d	:t	t	:l	m	:se	l	:d	t	:se	l	:—

21.—Key C. *L* is *A*. *G. A. Macfarren*, "The three Fishers."

m	:ba	m	:ba	se	:l	se	:l	t	:d'						
t	:d'	r'	:d'	r'	:t	l	:—	—	:—						

22.—Key E♭. *L* is *C*. *Handel*, "Israel in Egypt."

:se	l	:m	ba	:se	l	:f	m	:—	l	:—	—	:se	ba	:se	l
:se	l.t	:d'	.l	se	:—	m	:	:d'	l	:se	m	:m	ba	:ba	se
:se	l	:—		:m	se	:ba	m	:ba	se	:l.t	d'	:l	se	:—	

EXAMINATION

FOR THE

ELEMENTARY CERTIFICATE

OF THE

TONIC SOL-FA COLLEGE.

---

1. Bring on separate slips of paper the names of six tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Elementary Rhythms," from Nos. 7 to 26, (or Nos. 1 to 20, page 94, in this book), taken by lot. Two attempts allowed. The pupil may Taatai each exercise in place of the first attempt.

3. Sol-fa from the Examiner's pointing on the Modulator, a voluntary moving at the rate of M. 60, containing transition of one remove.

4. Pitch the key-note by means of a given C, Sol-fa not more than three times, and afterwards sing to words, or to the syllable *laa*, any "part" in a psalm or hymn-tune in the Tonic Sol-fa notation, not seen before, but not necessarily containing any passages of transition, or of the minor mode, or any division of time less than a full pulse.

5. The tones of a Doh chord being given by the examiner, tell, by ear, the Sol-fa names of any three tones of the scale he may sing to *laa*, or play upon some instrument. [Two attempts allowed, a different exercise being given in the second case].

Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary, with the fee of 15 cents. The Certificate will then be forwarded to the Examiner, who will sign it and hand it to the student on his application for it.

ALEX. T. CRINGAN,
Secretary.

REQUIREMENTS

OF THE

INTERMEDIATE CERTIFICATE.

EXAMINERS.—*Those who are Shareholders of the Tonic Sol-fa College, and have been duly proposed and accepted, with others who were recognised as Examiners previous to October 1st, 1880.*

Before the examination is commenced the student must satisfy the Examiner that he has obtained the Elementary Certificate.

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1. Bring on separate slips of paper the names of twelve tunes, and Sol-fa from memory, while pointing it on the Modulator, one of these tunes chosen by lot.

2. Sing on one tone to *laa*, or any other syllable, in perfectly correct time, any two of the "Intermediate Rhythms" taken by lot. Two attempts allowed. The pupil may Taatai each exercise in place of the first attempt.

3. Sing to *laa* from the Examiner's pointing on the Modulator a Voluntary containing transitions of one remove; and also Sol-fa from the Examiner's pointing on the Modulator a Voluntary containing easy transitions of two or three removes and phrases in the Minor mode.

4. Sol-fa at first sight, and afterwards sing to words, or to *laa*, from the Tonic Sol-fa notation any tunes or parts of tunes the Examiner may select, containing transitions of the first remove.

5. Sol-fa in correct time and tune any one of Nos. 11 to 22 of the "Minor Mode Phrases," taken by lot. Two attempts allowed.

6. Write down from ear the Sol-fa notes of any two simple phrases of four and six tones respectively, or a single chant, not already known, the Examiner giving the key-tone, and singing the tune to *laa*, or playing on an instrument, but not more than three times.

7. Sol-fa at first sight, and afterwards sing to words, or to the syllable *laa*, any part in a psalm or hymn-tune from the Staff Notation, equal in difficulty to the Sol fa sight test in the Elementary Certificate.

NOTE. The seventh requirement is optional, but if it is complied with, the words "Passed in Staff Notation also," will be added to the Certificate.

Those who pass this examination will be furnished with a Voucher by the Examiner, which should be immediately sent to the Secretary with the fee of 30c. The Certificate will then be forwarded to the Examiner who will sign it, and hand it to the student on his application for it.

ALEX. T. CRINGAN,
Secretary for Canada,
TORONTO.

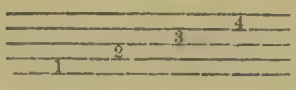
STAFF NOTATION.

FIRST STEP.

The *Staff* is composed of five lines and four spaces. The lines and spaces are numbered from the bottom upwards, thus—

LINES

SPACES



Rule I.—If Doh be on a line, Me and Soh are on the first and second lines above; if Doh be in a space, Me and Soh are in the first and second spaces above, *i.e.* Doh, Me and Soh are *similarly* placed.

Name the syllables in the following exercises, and then Sol fa in tune.

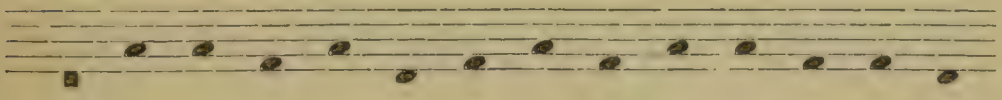
Note.—The square note shows the position of Doh.

EXERCISES IN TUNE.

Ex. 1.

Ex. 2.

Ex. 3.



Ex. 4.

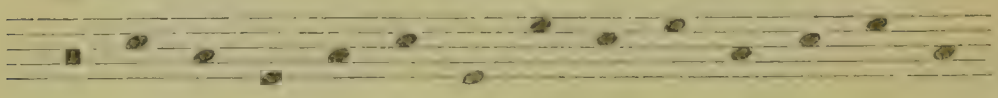
Ex. 5.

Rule II. Octaves are *dis-similarly* placed. If Doh be on a line, its octave must be in a space. If in a space, its octave must be on a line.

Ex. 6.

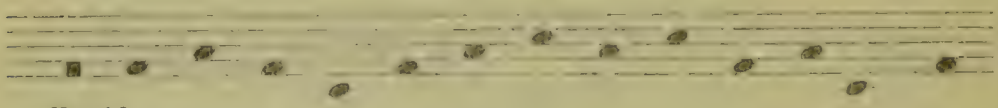
Ex. 7.

Ex. 8.

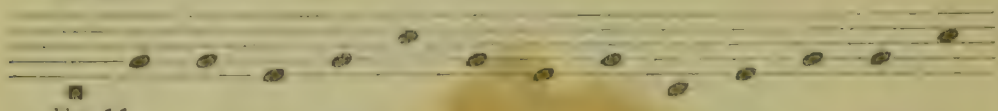


Short lines drawn above or below the staff are called *ledger lines*.

Ex. 9.



Ex. 10.



Ex. 11.

Ex. 12.

TIME.

In the Staff Notation time is represented by the shape of the note. The following are the notes most generally used. The pupil must be careful, however, not to confuse the terms *note* and *pulse*, as a half-note is never a half-pulse.

Breeve.	Whole Note.	1 2 Note.	1 4 Note.	1 8 Note.	1 16 Note.	1 32 Note.
Seldom used.						

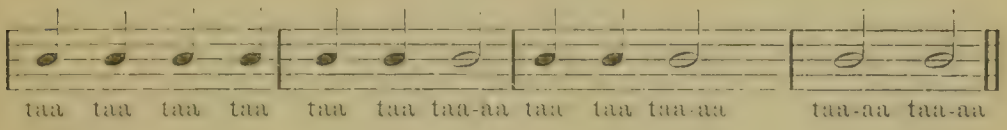
Note. The strong accent is indicated by the bar, but the medium and weak accents have no specific sign.

The following Exercises are to be sung on one tone to the time names, then to *laa*.

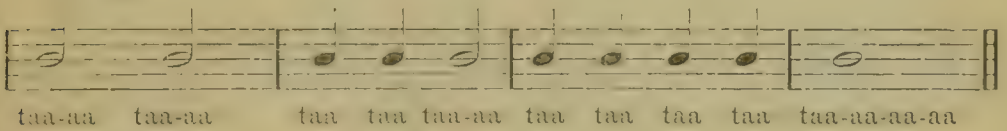
QUARTER-NOTE TO A PULSE.

FOUR-PULSE MEASURE.

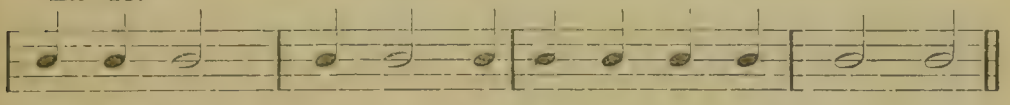
Ex. 13.



Ex. 14.



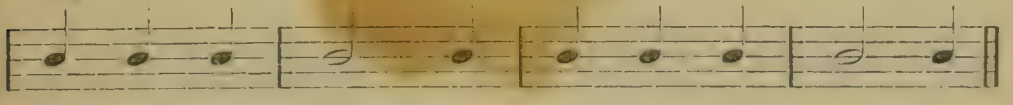
Ex 15.



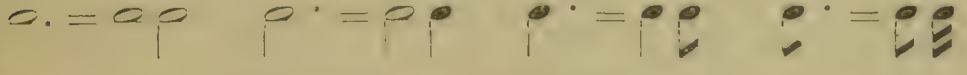
Ex. 16.

THREE-PULSE MEASURE.

Ex. 17.



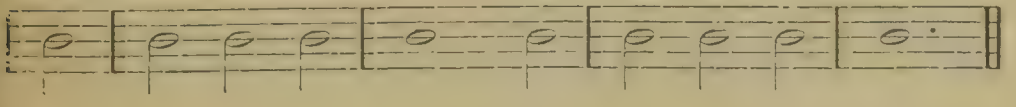
Rule III. A dot placed *after* a note increases its length by one-half.



HALF-NOTE TO A PULSE.

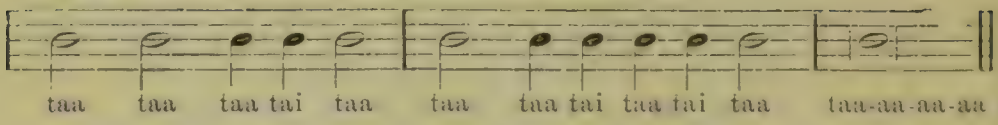
Ex. 18.

Ex. 19.

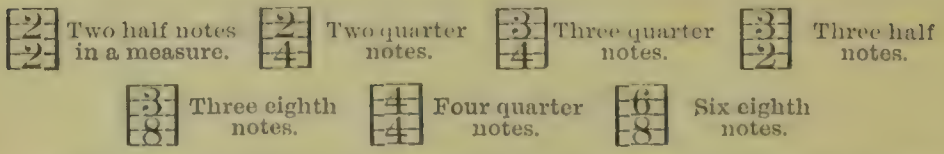


HALF-PULSES.

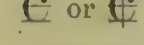
Ex. 20.



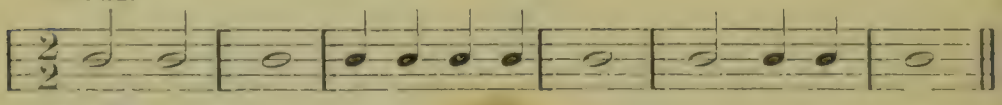
Time signatures are used to denote the number of pulses in a measure. The upper figure gives the number, and the lower the quality of the notes in the measure.



Four pulse measure is sometimes called Common time, and is frequently designated by the letter C (initial of common), thus—

 or

Ex. 21.



Ex. 22.

Ex. 23.

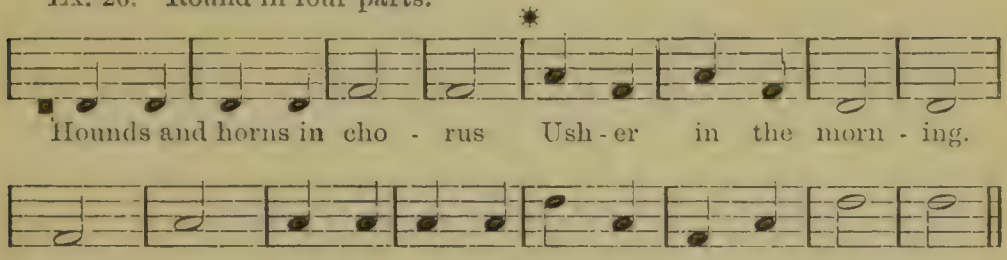
Ex. 24.

ON! YE PATRIOTS.

Ex. 25. Round in three parts.

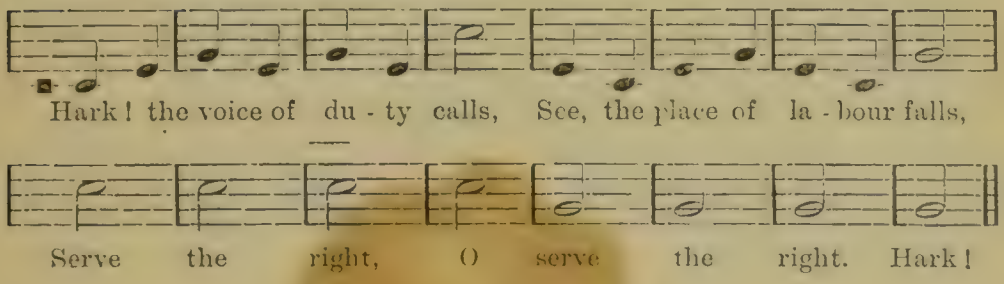
HOUNDS AND HORNS IN CHORUS.

Ex. 26. Round in four parts.



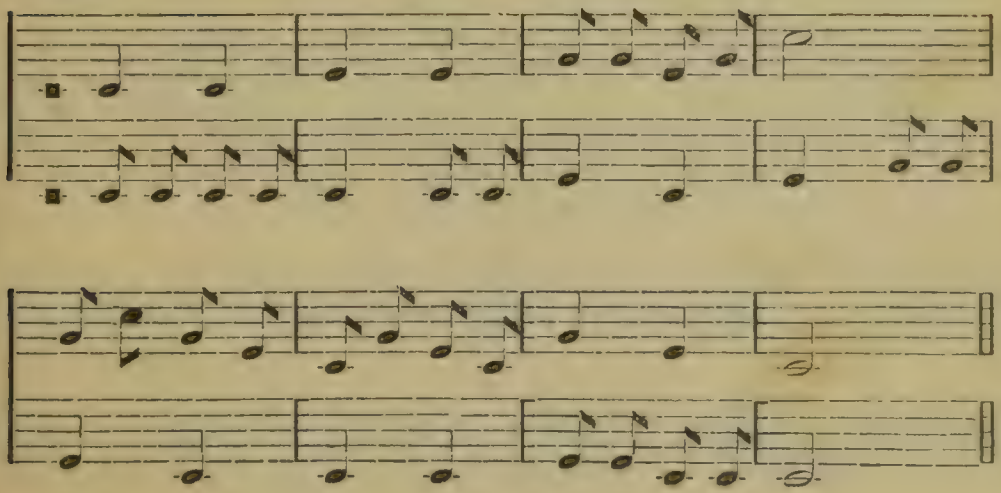
SERVE THE RIGHT.

Ex. 27. Round in four parts.

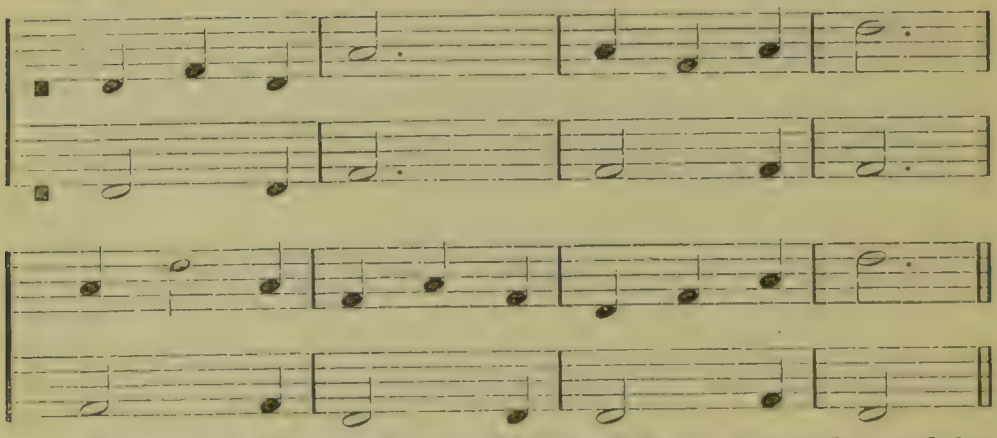


EXERCISES IN TWO PARTS.

Ex. 28



Ex. 29.



"Notation is a thing of the pen," and will be best learned by writing.

The following exercises in translating from Tonic Sol-fa into the Staff notation will be found invaluable as a means of fixing the relative positions of the notes on the minds of the pupils.

A. Draw a staff of five lines, and write Ex. 1 and 2, page 1, placing Doh in first space below; Ex. 3, Doh on first line; Ex. 4, Doh on second line; Ex. 5, Doh on first space below.

B. Write as above, using the quarter-note as equal to a pulse, Ex. 21, page 3, placing Doh in first space below; Ex. 23, Doh on first ledger line below; Ex. 24, Doh in second space.

SECOND STEP.

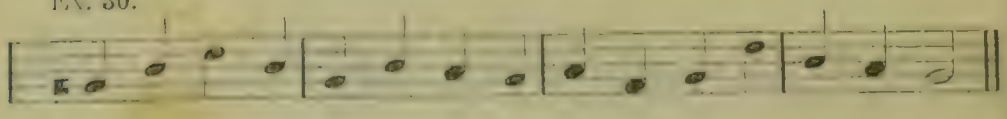
Rule IV.—Ray occupies the first position above Doh, and Te the first below. If Doh be on a line, Te and Ray will be in spaces, and if Doh be in a space, Te and Ray will be on lines.

Sol-fa and afterwards sing to *laa* the following exercises.

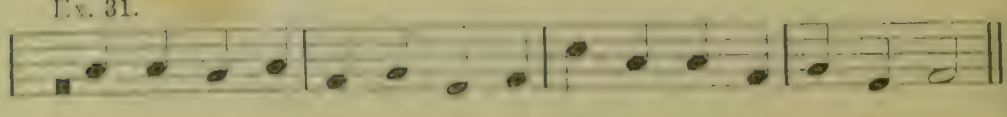
Describe the proper time signature of each exercise.

EXERCISES IN TUNE.

Ex. 30.

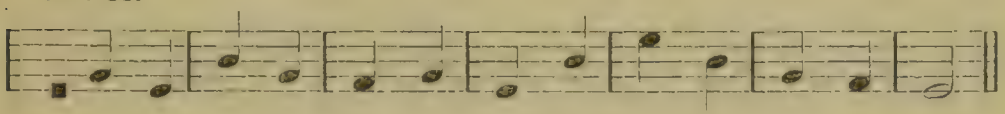


Ex. 31.

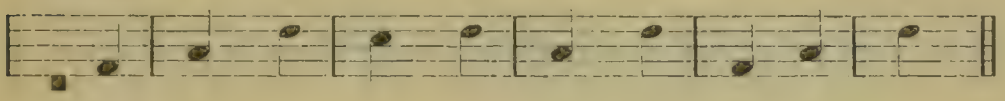


Ex. 32.

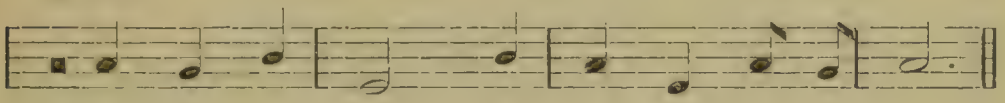
Ex. 33.



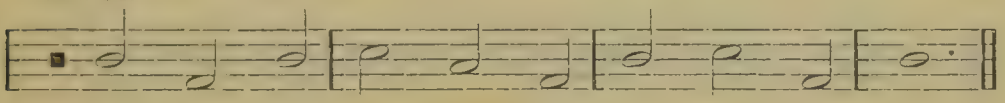
Ex. 34.



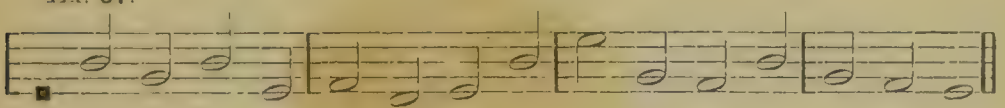
Ex. 35.



Ex. 36.

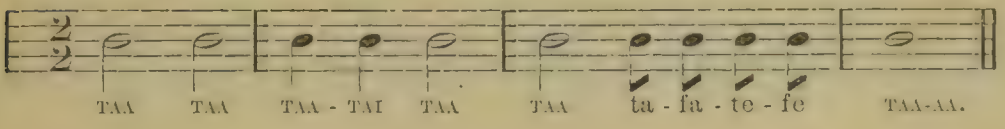


Ex. 37.



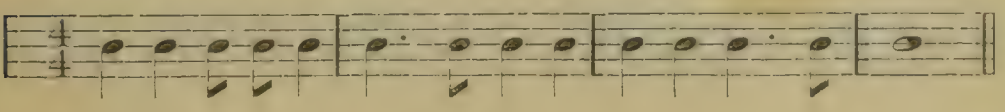
EXERCISES IN TIME.

Ex. 38.



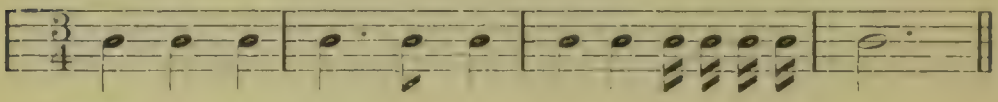
Ex 39.

Ex. 40.

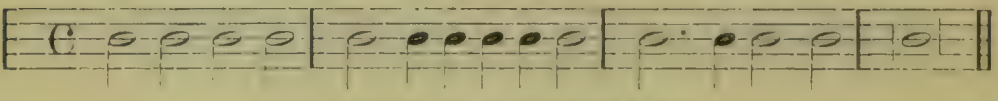


Ex. 41.

Ex. 42.



Ex. 43.



WRITING EXERCISES

FOR SECOND STEP.

A. Translate Ex. 46, page 6, into the Staff notation, placing Doh in first space; Ex. 47, Doh in first space below; Ex. 48, Doh on first line; Ex. 50, Doh on first ledger line below; Ex. 52, Doh on first space below.

B. Write on one line, in 4 4 time, Ex. 53, page 6; in 3 2 time, Ex. 54, page 6; in 4 2 time, Ex. 55, page 7; in 6 8 time, Ex. 57, page 7.

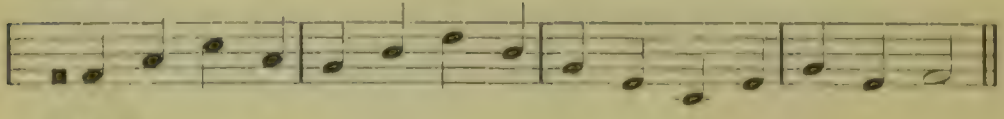
THIRD STEP.

Rule V.– Fah is next above Me, and Lah is next above Soh. Fah and Laa are *dis-similarly* placed with Doh, Me and Soh.

Pupils will find it helpful to read the notes upwards by *thirds*, as **d, m, s, t,** on lines, and **r, f, l, d'** in spaces, and vice versa.

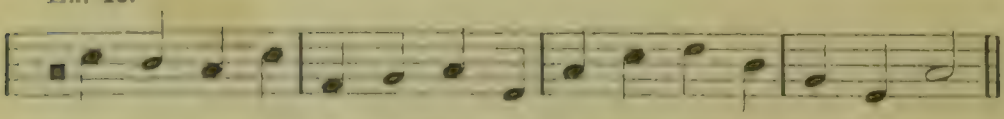
Sol-fa and sing to *laa.*

Ex. 44.



Ex. 45.

Ex. 46.

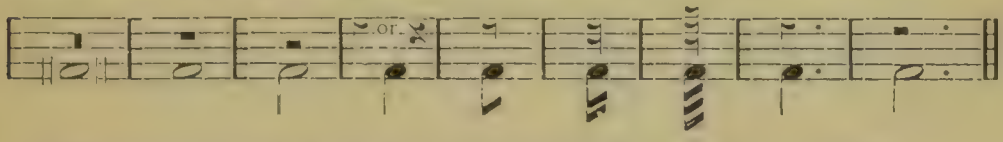


Ex. 47.

Ex. 48.

TIME.

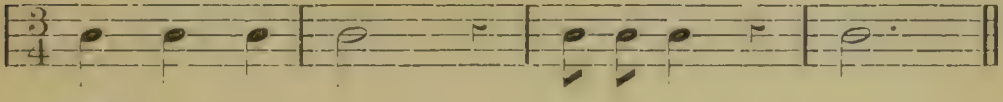
Each note has a rest or mark of silence of corresponding length. The following diagram gives the notes with their equivalent rests.



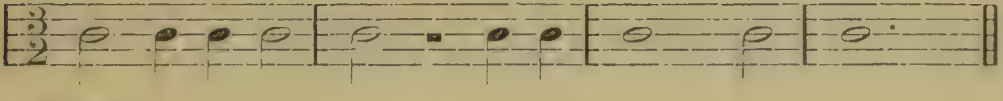
The dot placed after a rest lengthens the rest by one-half.

Ex. 49.

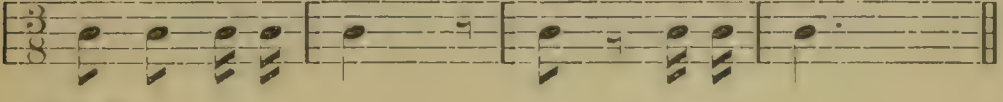
Ex. 50.



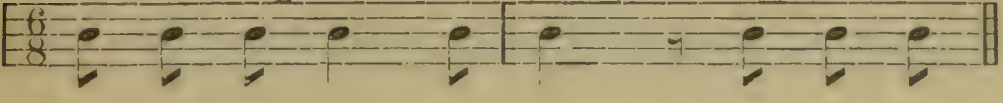
Ex. 51.



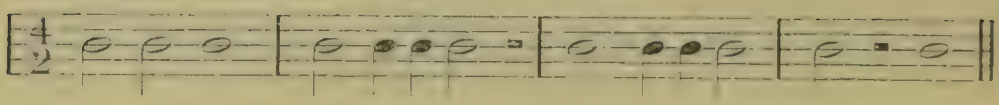
Ex. 52.



Ex. 53.



Ex. 54.



Ex. 55.

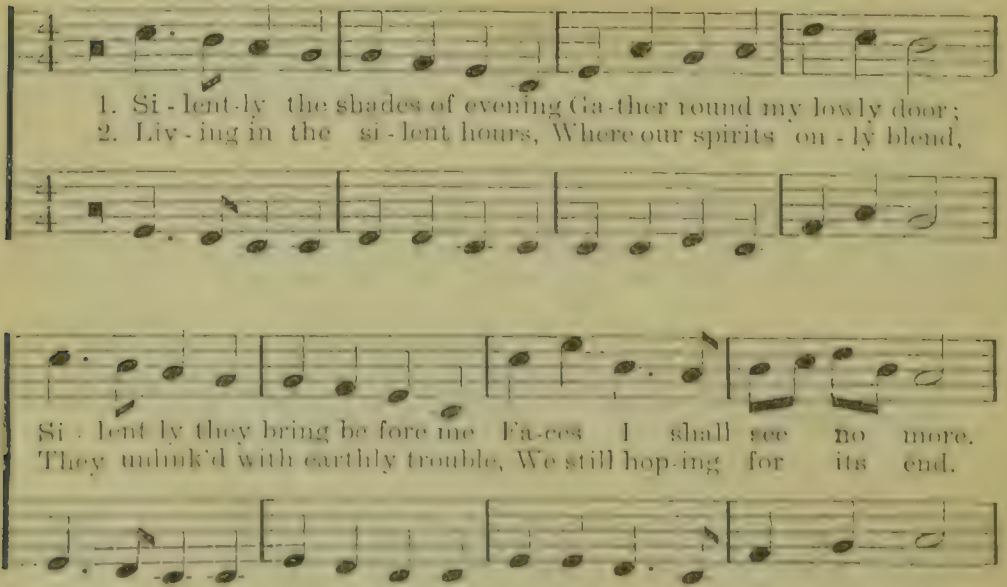
Ex. 56.

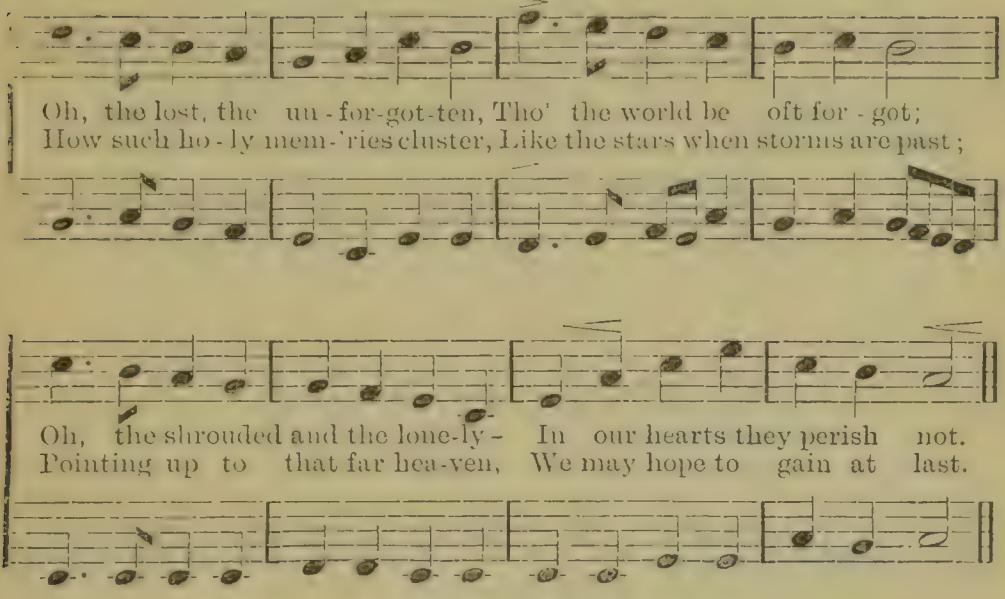
Ex. 57.

When two or more eighth-notes are sung to the same syllable their tails are joined thus instead of See example in Ex. 62.

SILENTLY THE SHADES OF EVENING.

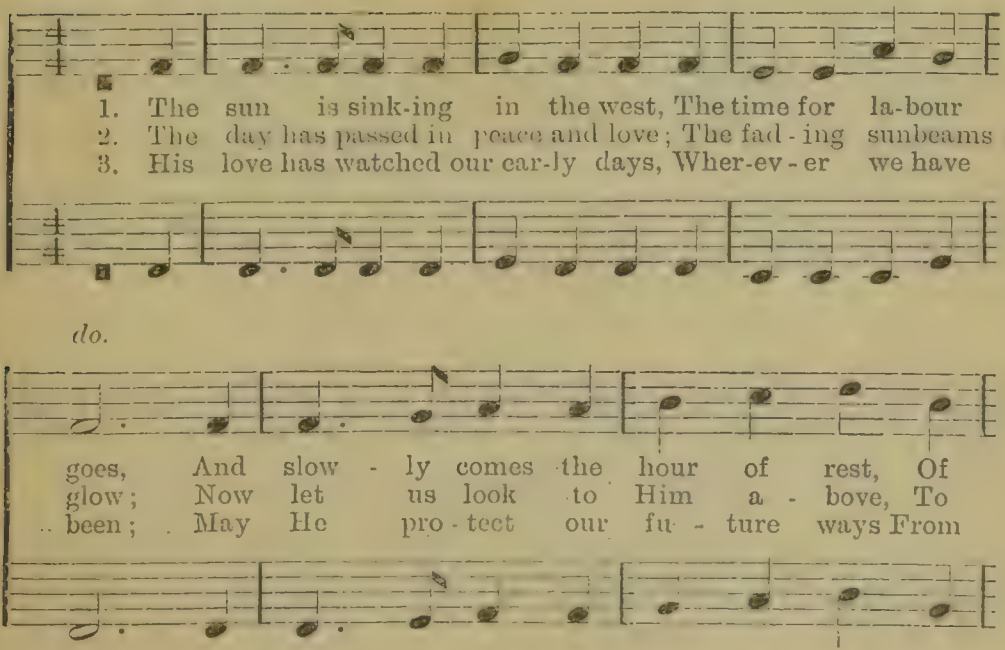
Ex. 58. KEY A♭

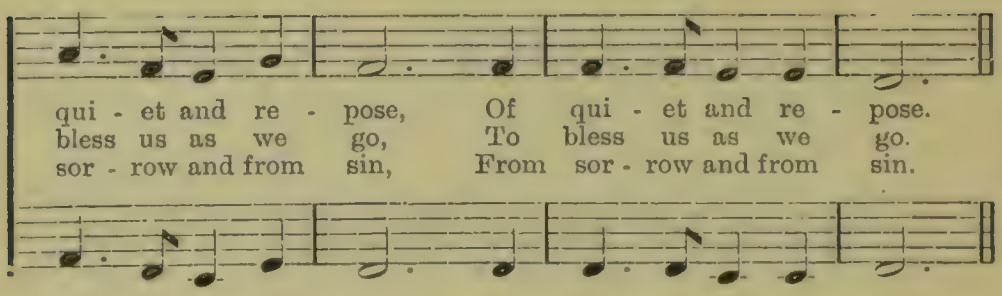

1. Si - lent-ly the shades of evening Ga-ther round my lowly door;
2. Liv - ing in the si - lent hours, Where our spirits on - ly blend,
Si - lent ly they bring be fore me Fa-ces I shall see no more.
They unlink'd with earthly trouble, We still hop-ing for its end.


Oh, the lost, the un-for-got-ten, Tho' the world be oft for-got;
How such ho-ly mem-'ries cluster, Like the stars when storms are past;
Oh, the shrouded and the lone-ly- In our hearts they perish not.
Pointing up to that far hea-ven, We may hope to gain at last.

THE SUN IS SINKING.

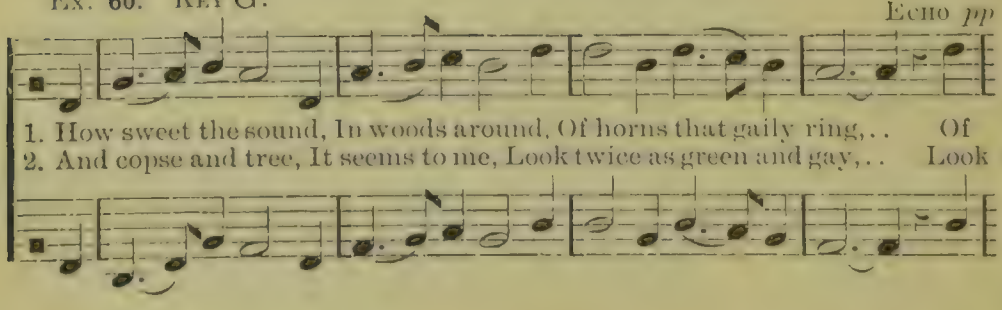
Ex. 59. Key D♭. *dim - in - u - en -*

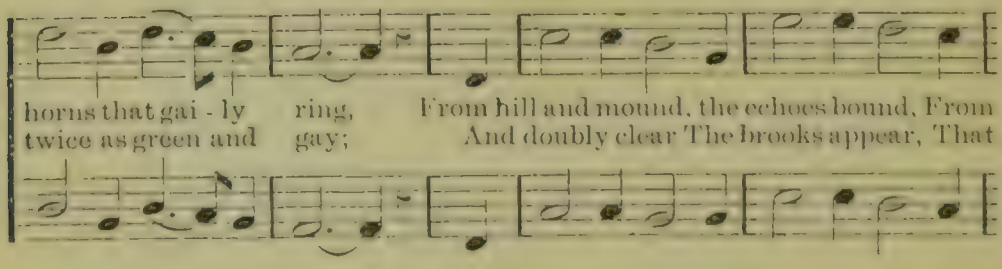

1. The sun is sink-ing in the west, The time for la-bour
2. The day has passed in peace and love; The fad-ing sunbeams
3. His love has watched our ear-ly days, Wher-ev-er we have
do.
goes, And slow - ly comes the hour of rest, Of
glow; Now let us look to Him a - bove, To
been; May He pro-tect our fu - ture ways From

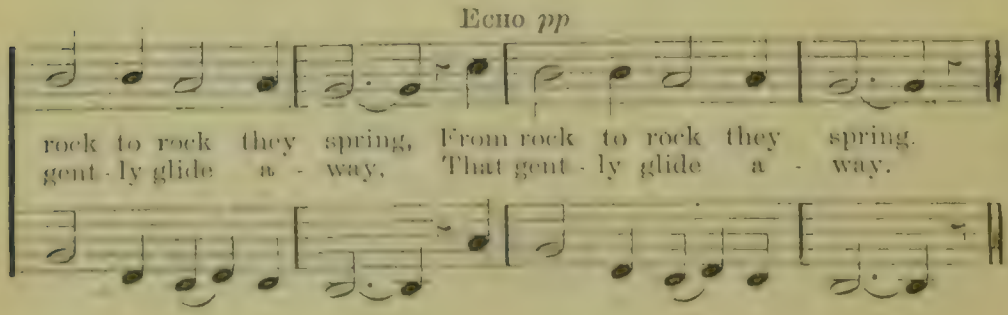


HOW SWEET THE SOUND.

Ex. 60. Key G.

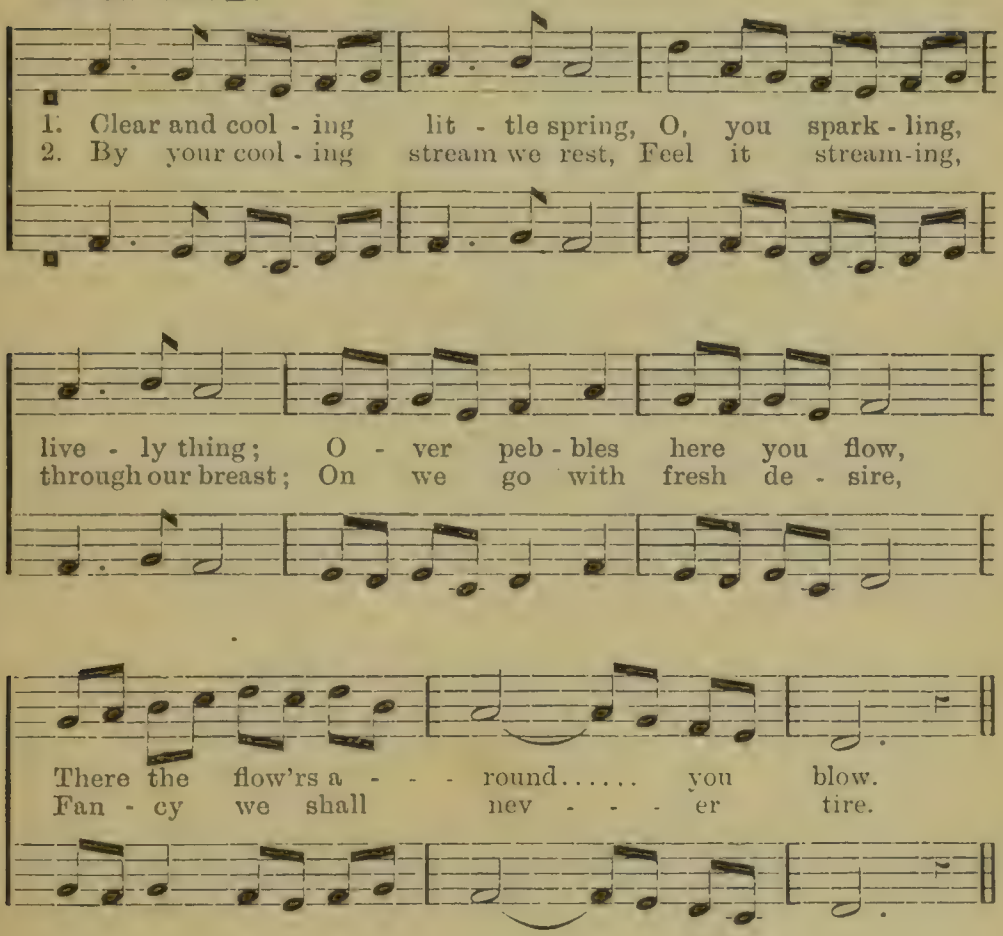

Echo pp
1. How sweet the sound, In woods around, Of horns that gaily ring, . . Of
2. And copse and tree, It seems to me, Look twice as green and gay, . . Look


horns that gai - ly ring, From hill and mound, the echoes bound, From
twice as green and gay; And doubly clear The brooks appear, That



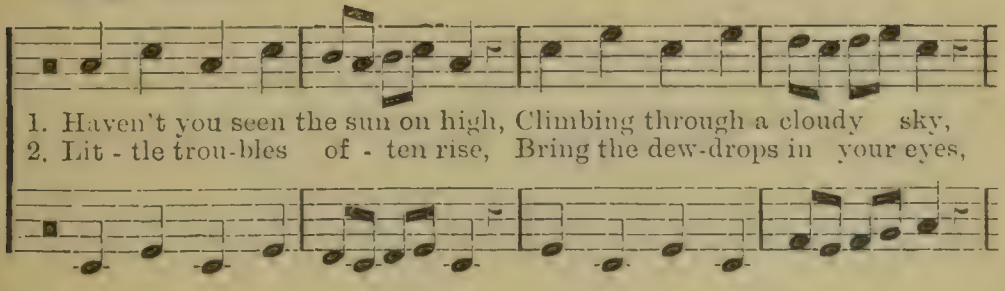
CLEAR AND COOLING LITTLE SPRING.

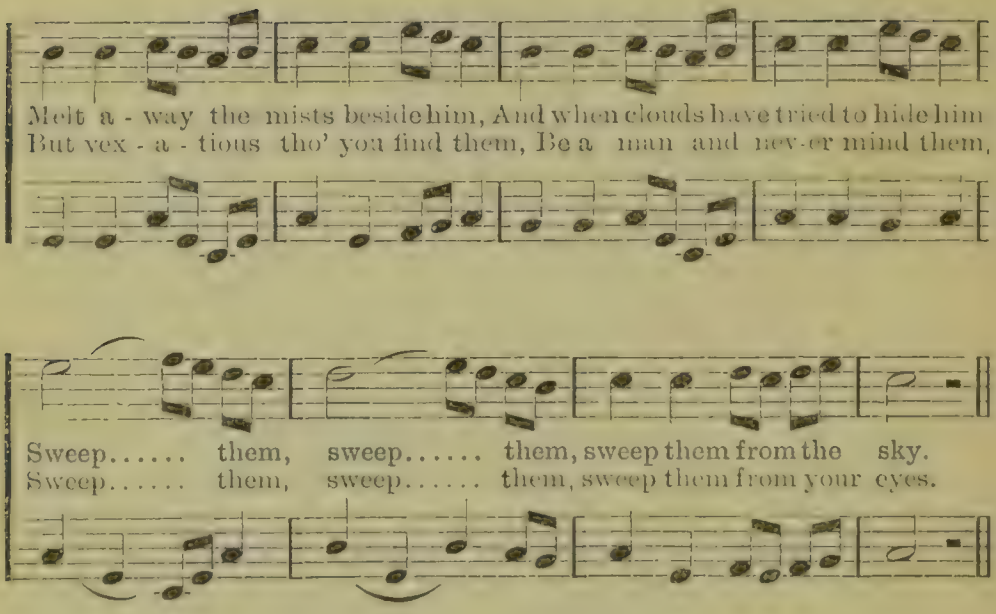
Ex. 61. Key D.


1. Clear and cool - ing lit - tle spring, O, you spark - ling,
2. By your cool - ing stream we rest, Feel it stream-ing,
live - ly thing; O - ver peb - bles here you flow,
through our breast; On we go with fresh de - sire,
There the flow'rs a - - - round..... you blow.
Fan - cy we shall nev - - - er tire.

HAVEN'T YOU SEEN.

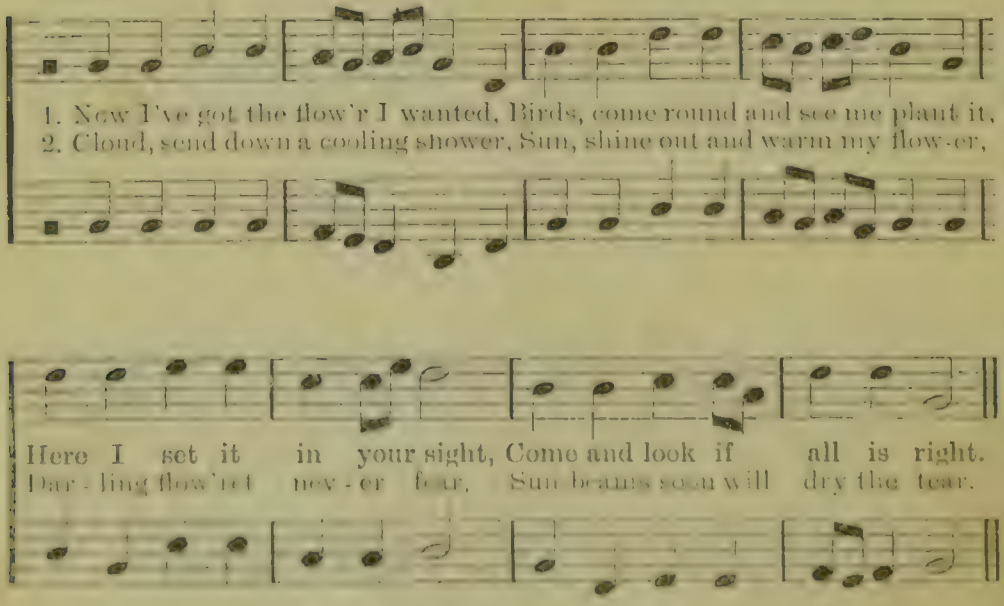
Ex. 62. Key A.


1. Haven't you seen the sun on high, Climbing through a cloudy sky,
2. Lit - tle trou-bles of - ten rise, Bring the dew-drops in your eyes,


Melt a - way the mists beside him, And when clouds have tried to hide him
But vex - a - tious tho' you find them, Be a man and nev-er mind them,
Sweep..... them, sweep..... them, sweep them from the sky.
Sweep..... them, sweep..... them, sweep them from your eyes.

NOW I'VE GOT THE FLOWER I WANTED.

Ex. 33.

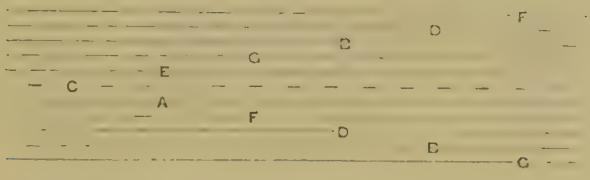

1. Now I've got the flow'r I wanted, Birds, come round and see me plant it,
2. Cloud, send down a cooling shower, Sun, shine out and warm my flow-er,
Here I set it in your sight, Come and look if all is right.
Dar - ling flow'ret nev - er fear, Sun beams soon will dry the tear.

CLEFS.

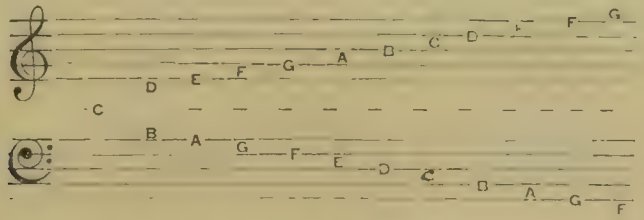
The Staff notation represents the absolute pitch of notes, by means of signs called clefs. The clefs in general use are three in number, viz.—

G CLEF F CLEF C CLEF

The Great Staff is composed of eleven lines, named as follows:

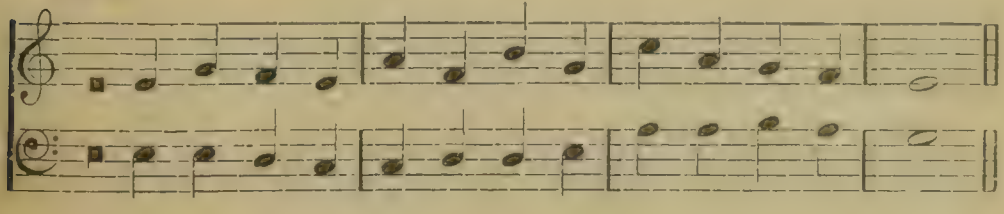
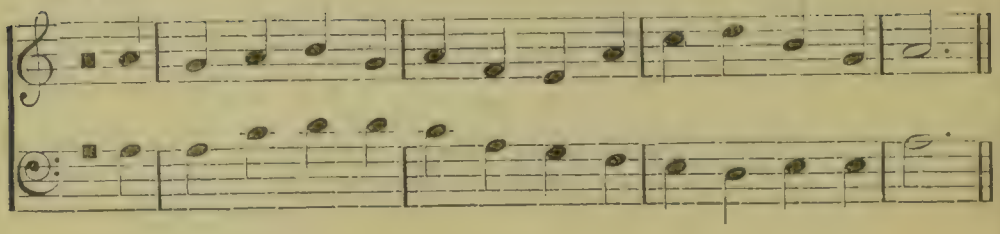


Owing to the difficulty in reading from such a large staff, it has been found necessary to divide it into two parts, with middle C as a ledger line between. The following represents the staff as usually written for vocal music, with the clefs in their proper places. Notice that the fourth line passes through the centre of the F clef, and that the G clef *turns* on the second line of the upper section of the staff.



The G and F clefs are always written in the above positions, but the C clef is placed in various positions to adapt the staff to the compass of different voices and instruments. When placed on the first line it is called the Soprano clef; second line, Mezzo-Soprano clef; third line, Alto clef, and fourth line, Tenor clef.

In the following exercises notice the position of the key-tone in the respective clefs.

Ex. 64.

Ex. 65.

KEY SIGNATURES.

The staff is always understood to be in the key of C unless marked otherwise. Pupils who have studied transition from the Modulator will understand that, when we wish to write a tune in the key of G, it becomes necessary to sharpen FAH of the *old* key, in order to have TE of the *new* key just a *little step* below DOH. Likewise when we change from the key of C to F we flatten TE to have FAH of the new key just a little step above ME. (See diagram at side). When a tune has to be written in the key of G, the sharp is placed on the F line, and every note on that line must be sung or played a semitone higher than in the key of C. This will not cause any difficulty to the Sol-fa pupil who will simply think of the note as TE.

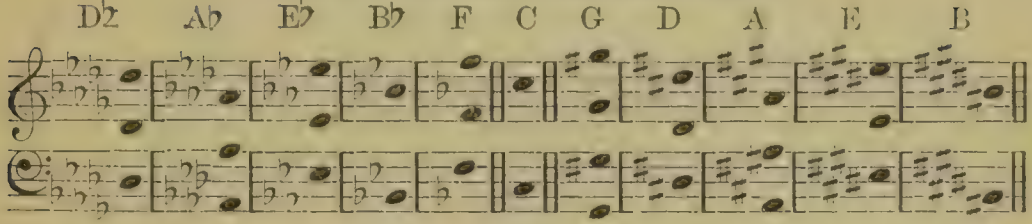
s	C	d'	C	f
	B	t	B	m
f	B♭			
m	A	l	A	r
r	G	s	G	d
			F♯	t,
d	F	f	F	
t,	E	m	E	l,
l,	D	r	D	s,
s,	C	d	C	f,

In the key of F a flat is placed on the B line, and all notes on that line are sung or played a semitone lower than in the key of C. Pupils will easily recognise that the note on which the flat is placed is FAH.

By studying the transitions on the Modulator it will readily be seen how the sharps or flats are successively added to form the signatures for the more remote keys. The following table gives the order of the sharp keys on the right, and the flat keys on the left of C, which requires no signature.

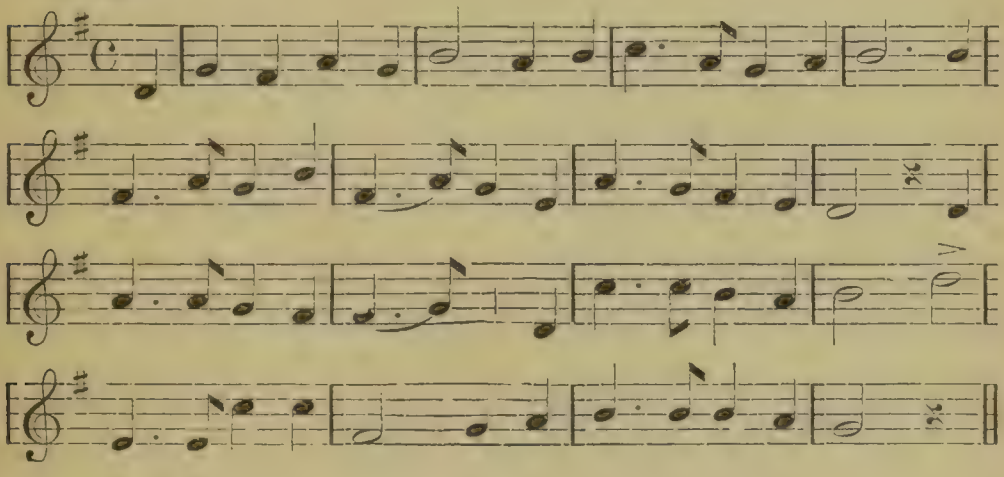
TABLE OF KEY SIGNATURES.

Read from centre, either left or right.

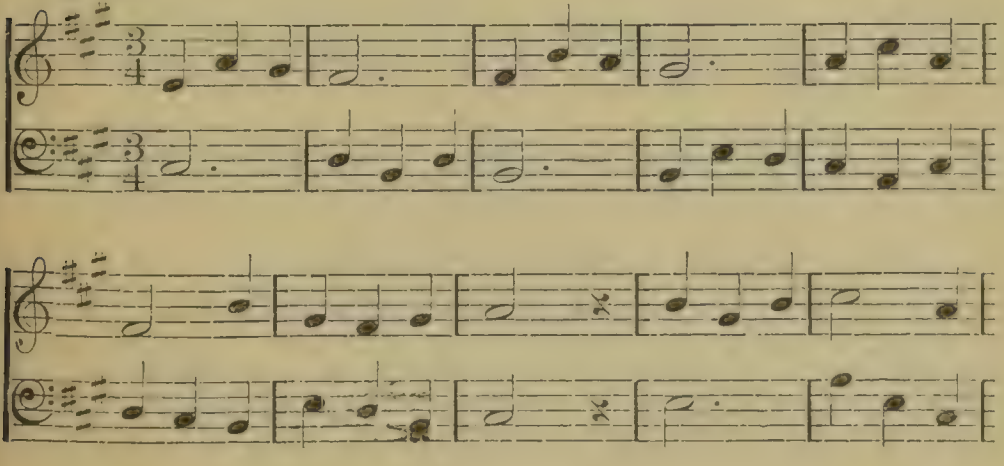


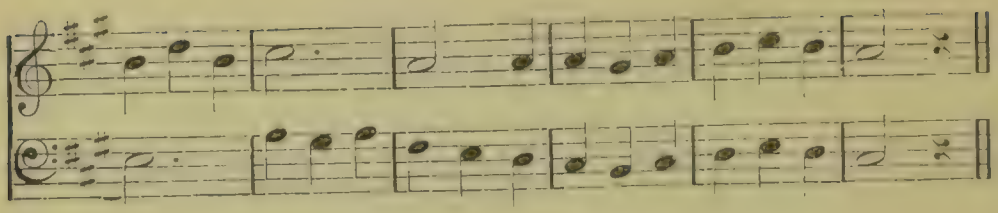
Rules for finding Doh.—The last sharp to the right is Te; the last flat to the right is Fah—or the second last flat is always Doh.

Ex. 66.



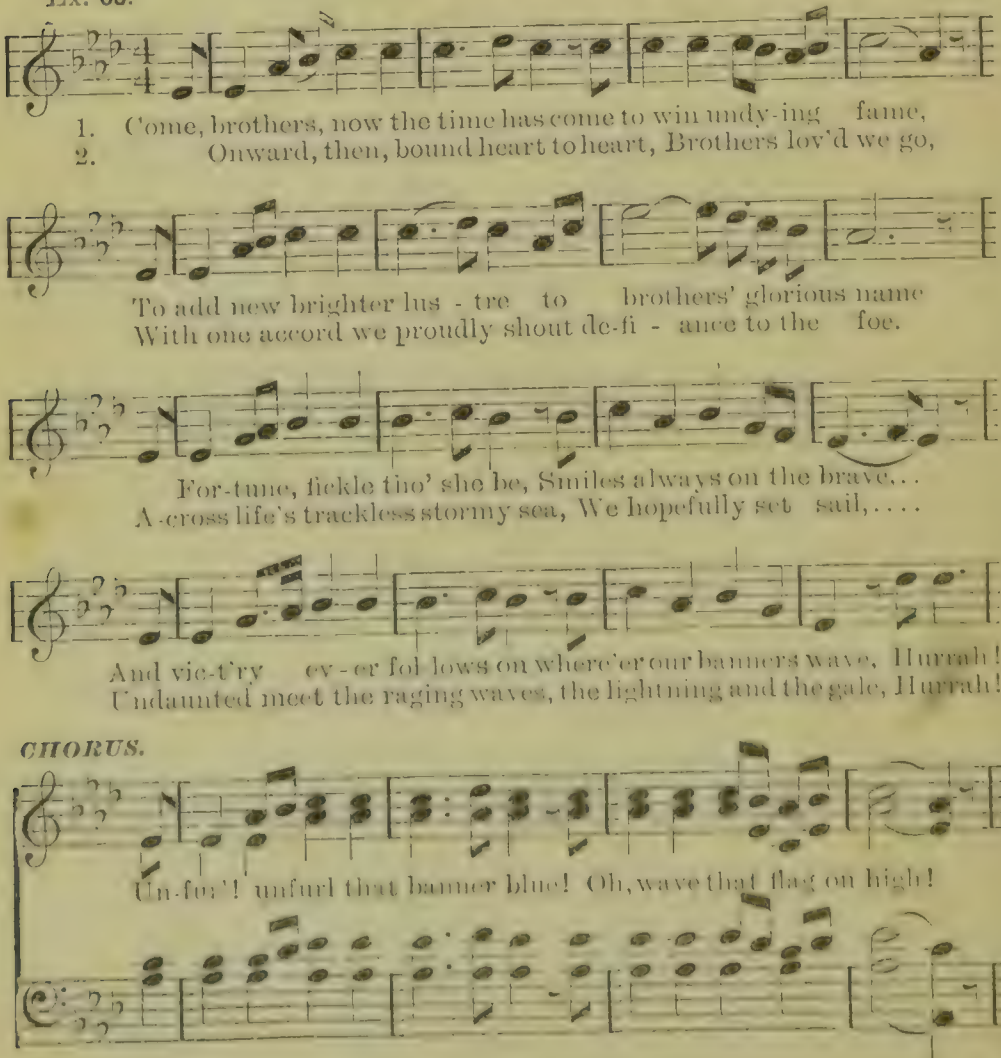
Ex. 67.

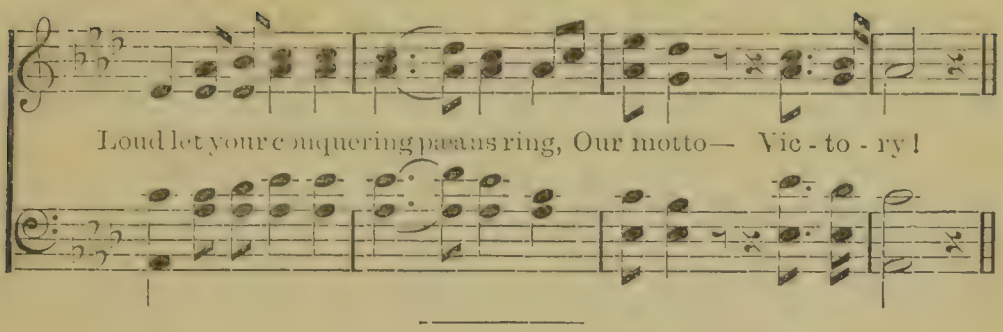




COME, BROTHERS, NOW THE TIME HAS COME.

Ex. 68.


1. Come, brothers, now the time has come to win undy-ing fame,
2. Onward, then, bound heart to heart, Brothers lov'd we go,
To add new brighter lus - tre to brothers' glorious name
With one accord we proudly shout de-fi - ance to the foe.
For-tune, fickle tho' she be, Smiles always on the brave,...
A-cross life's trackless stormy sea, We hopefully set sail,....
And vic-t'ry ev-er fol-lows on where'er our banners wave, Hurrah!
Undaunted meet the raging waves, the lightning and the gale, Hurrah!
CHORUS.
Un-fur'l unfurl that banner blue! Oh, wave that flag on high!



FOURTH STEP.

When FA is sharpened it becomes FE, and when TE is flattened it becomes TA. A sharp or flat placed immediately before a note is termed an *accidental.*

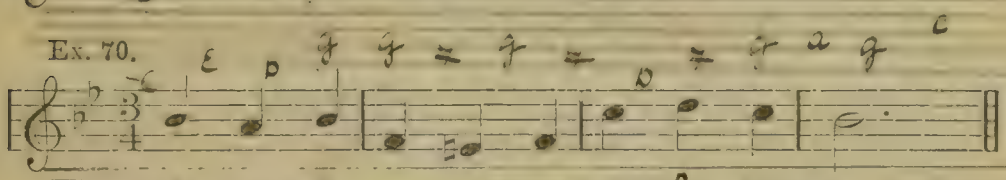
An accidental affects all notes on the line or space on which it is placed, within the measure, unless contradicted by a sign called a *natural* (♮).

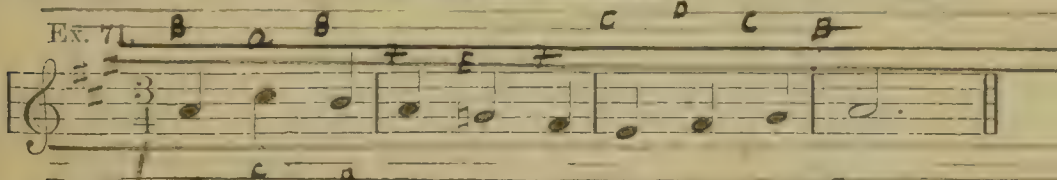
If a note has been raised a semitone, a natural will lower it to its original pitch; if it has been lowered a semitone, a natural will raise it to its original pitch.

EXERCISES IN TRANSITION.

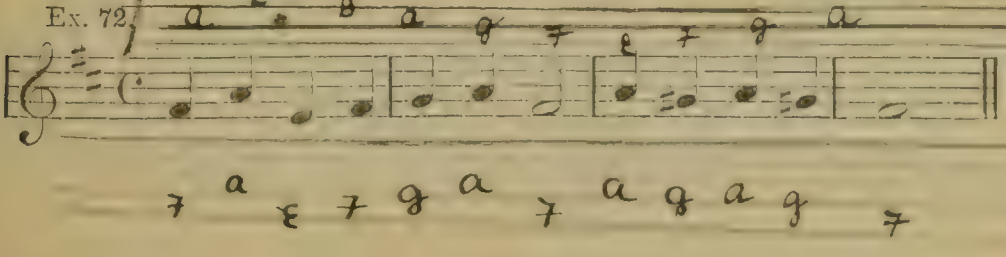
IMPERFECT METHOD.

Ex. 69.

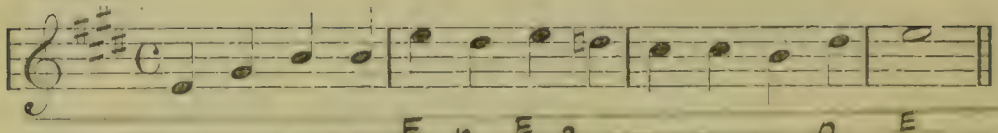
Ex. 70.

Ex. 71.



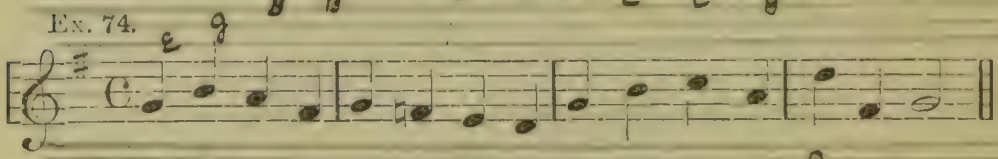
Ex. 72.



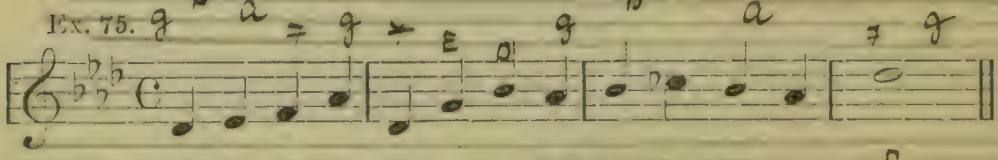
Ex. 73.



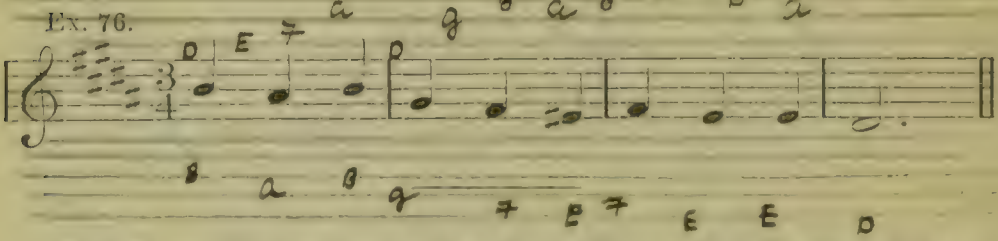
Ex. 74.



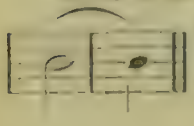
Ex. 75.



Ex. 76.

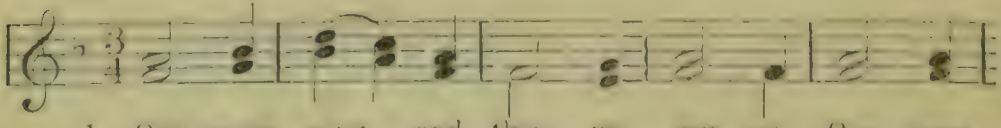


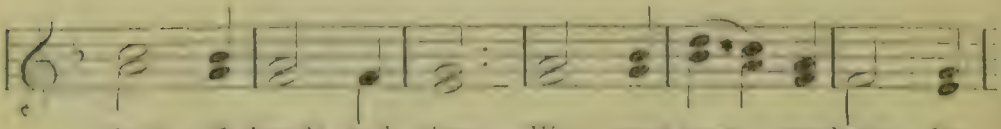
THE TIE.—When two notes are joined by a Tie, the second is not struck again, but becomes a mere continuation of the first. Find examples of the Tie in subsequent exercises.

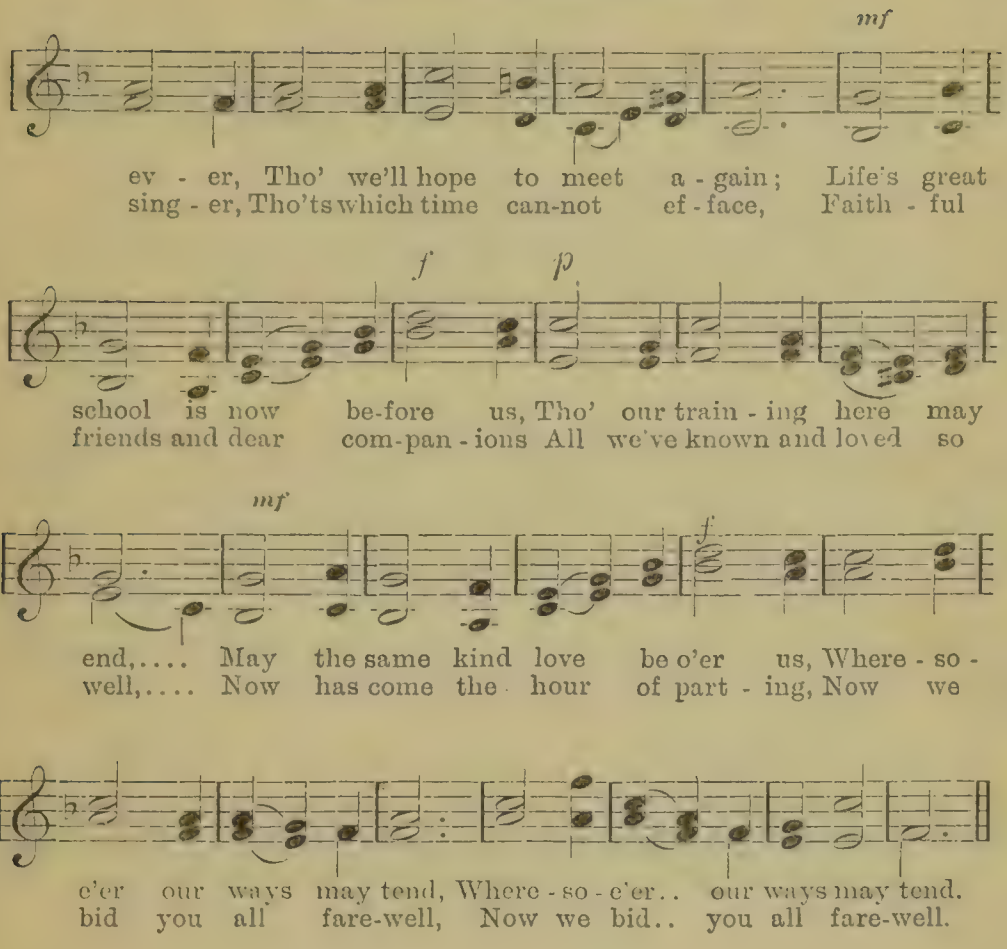


PARTING SONG.

Ex. 77.



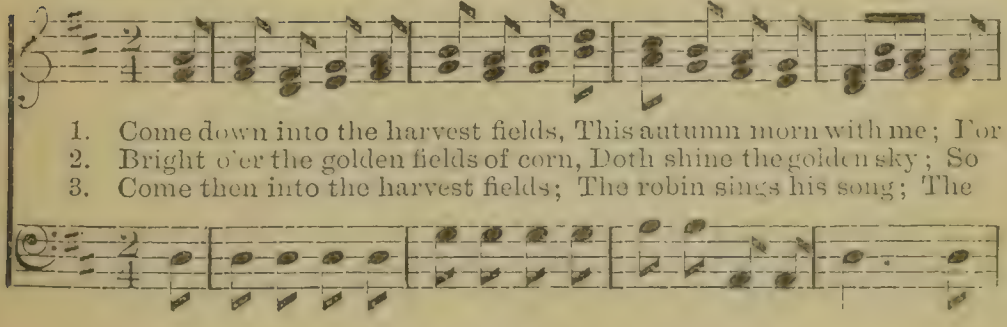


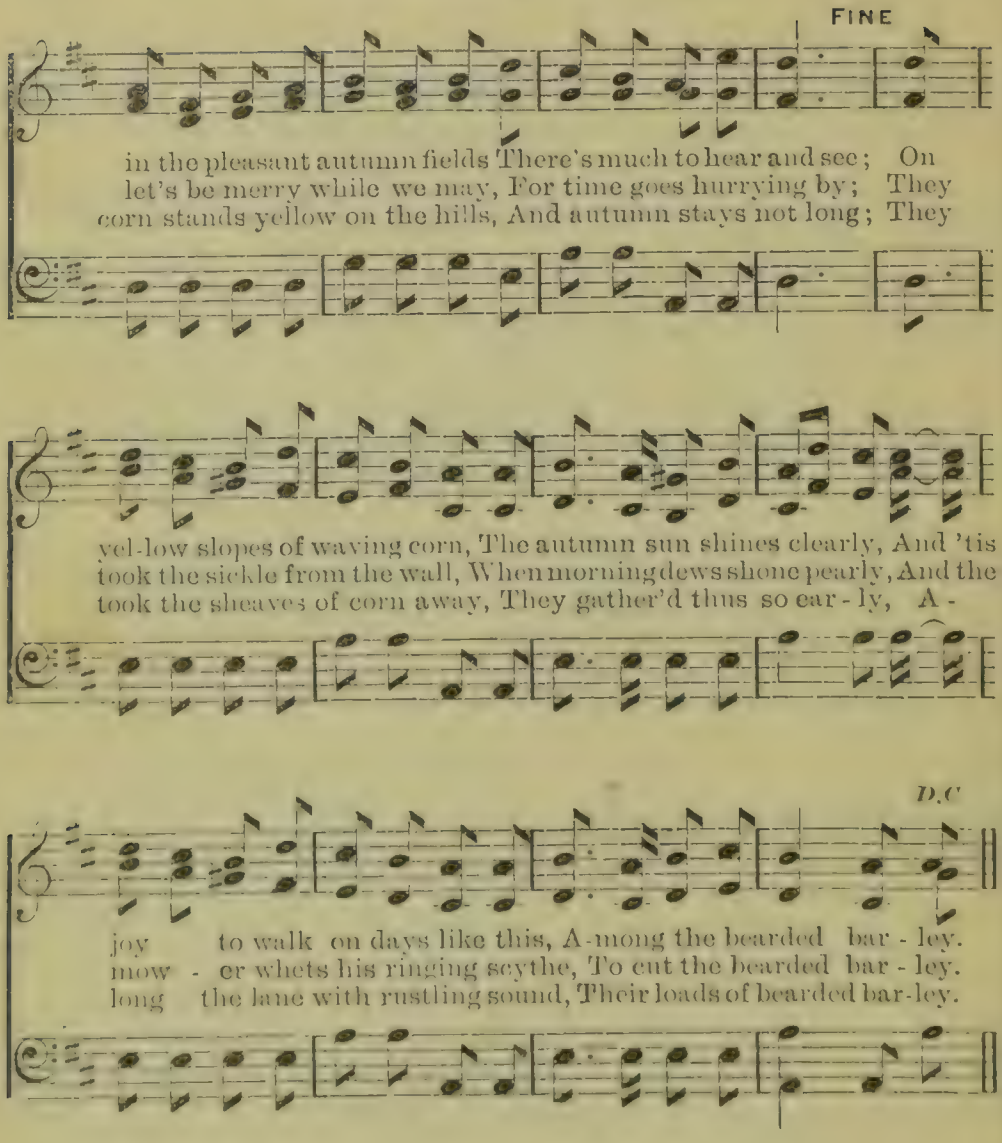

mf
ev - er, Tho' we'll hope to meet a - gain; Life's great
sing - er, Tho'ts which time can-not ef - face, Faith - ful
f p
school is now be-fore us, Tho' our train - ing here may
friends and dear com-pan - ions All we've known and loved so
mf f
end,..... May the same kind love be o'er us, Where - so -
well,..... Now has come the hour of part - ing, Now we
e'er our ways may tend, Where - so - e'er.. our ways may tend.
bid you all fare-well, Now we bid.. you all fare-well.

THE BEARDED BARLEY.

Ex. 78.

MARY HOWITT. H. W. FAIRBANK.

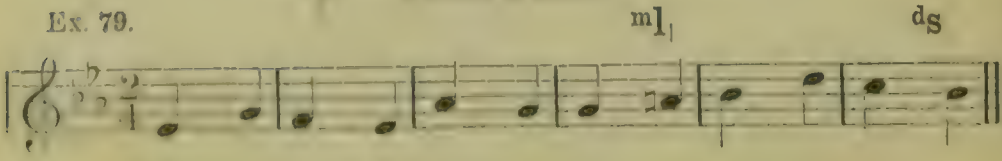

1. Come down into the harvest fields, This autumn morn with me; For
2. Bright o'er the golden fields of corn, Doth shine the golden sky; So
3. Come then into the harvest fields; The robin sings his song; The


FINE
in the pleasant autumn fields There's much to hear and see; On
let's be merry while we may, For time goes hurrying by; They
corn stands yellow on the hills, And autumn stays not long; They
yel-low slopes of waving corn, The autumn sun shines clearly, And 'tis
took the sickle from the wall, When morning dews shone pearly, And the
took the sheaves of corn away, They gather'd thus so ear-ly, A-
D.C
joy to walk on days like this, A-mong the bearded bar-ley.
mow-er whets his ringing scythe, To cut the bearded bar-ley.
long the lane with rustling sound, Their loads of bearded bar-ley.

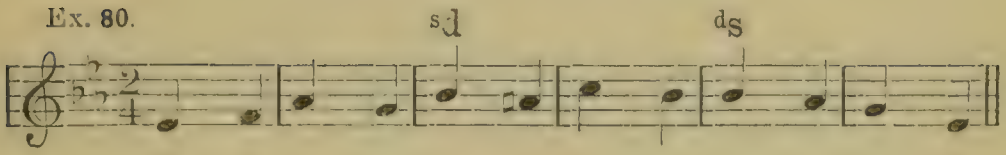
EXERCISES IN TRANSITION.

BETTER METHOD.

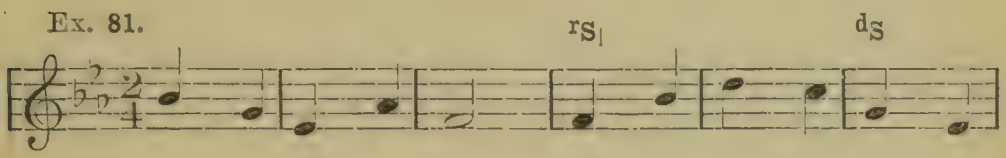
Ex. 79.



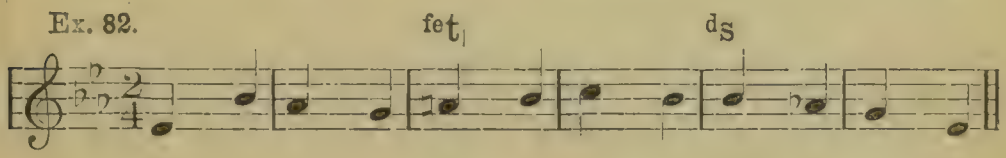
Ex. 80.



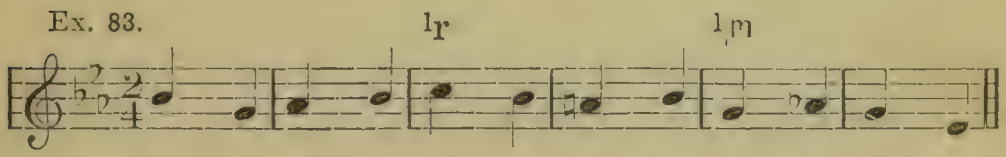
Ex. 81.



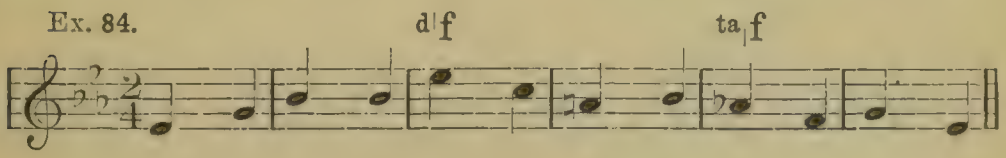
Ex. 82.



Ex. 83.



Ex. 84.

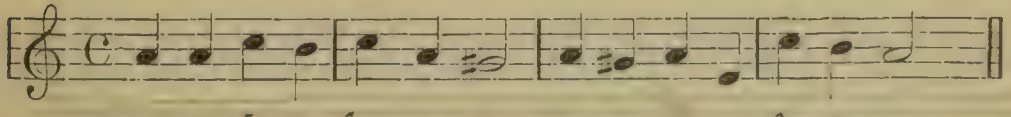


FIFTH STEP.

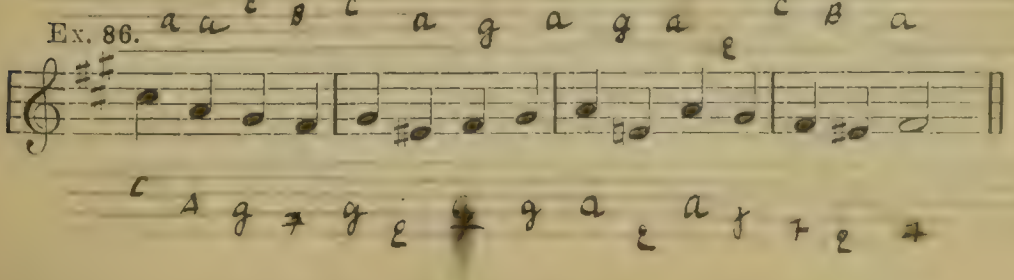
MINOR MODE.

Soh sharp is Se, and Fah sharp is Ba.

Ex. 85.

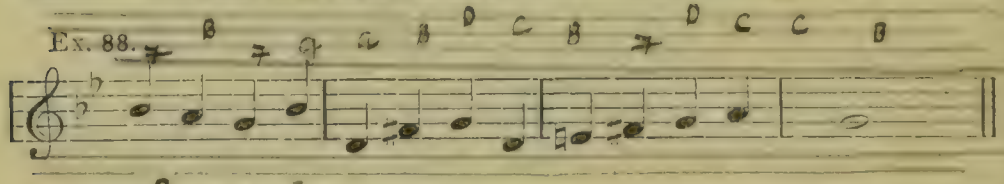


Ex. 86.

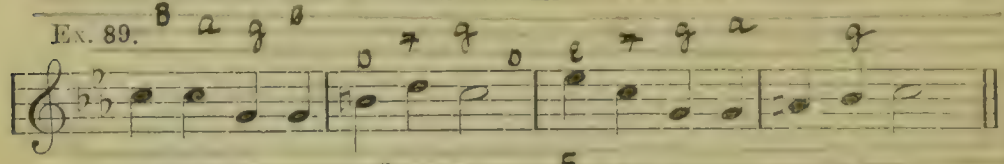


Ex. 87.

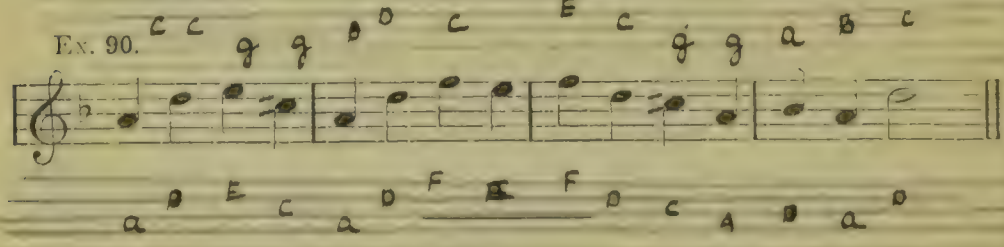
Ex. 88.



Ex. 89.

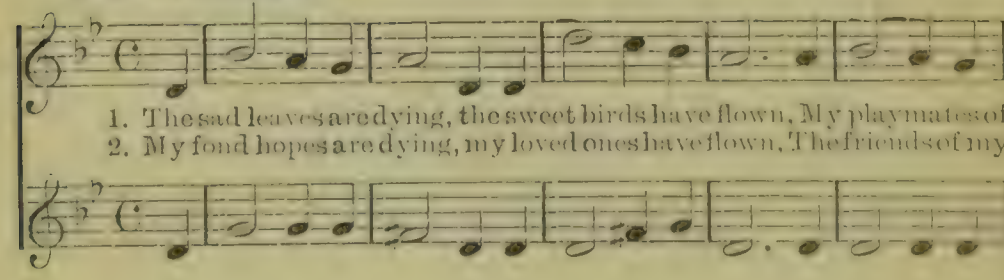


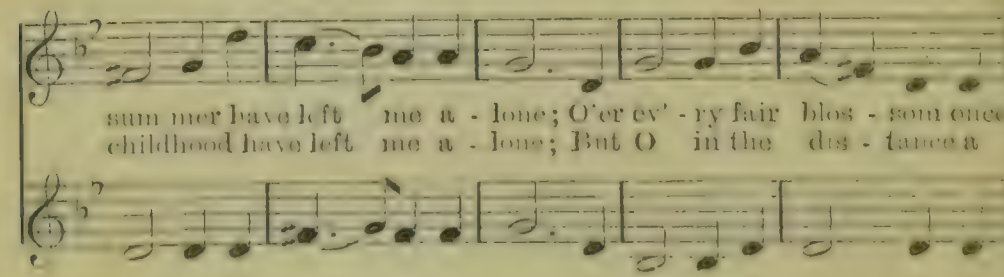
Ex. 90.

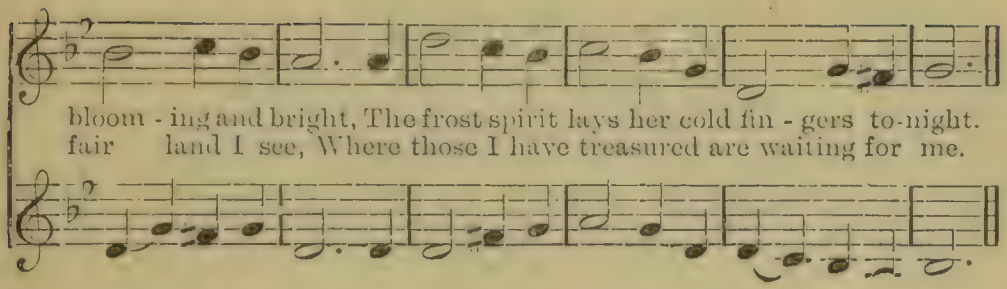


THE SAD LEAVES ARE DYING.

Ex. 91. *Plaintively.*

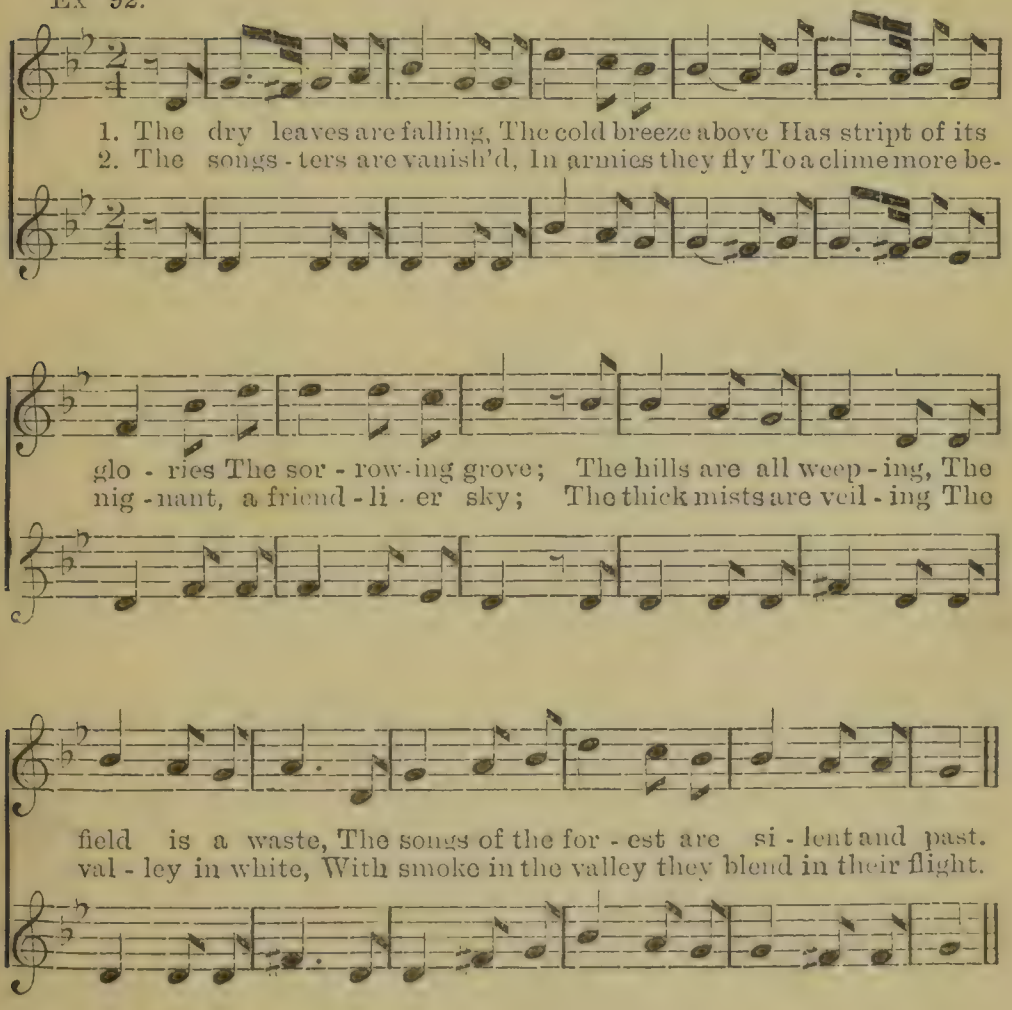

1. The sad leaves are dying, the sweet birds have flown, My playmates of
2. My fond hopes are dying, my loved ones have flown, The friends of my




bloom - ing and bright, The frost spirit lays her cold fin - gers to-night.
fair land I see, Where those I have treasured are waiting for me.

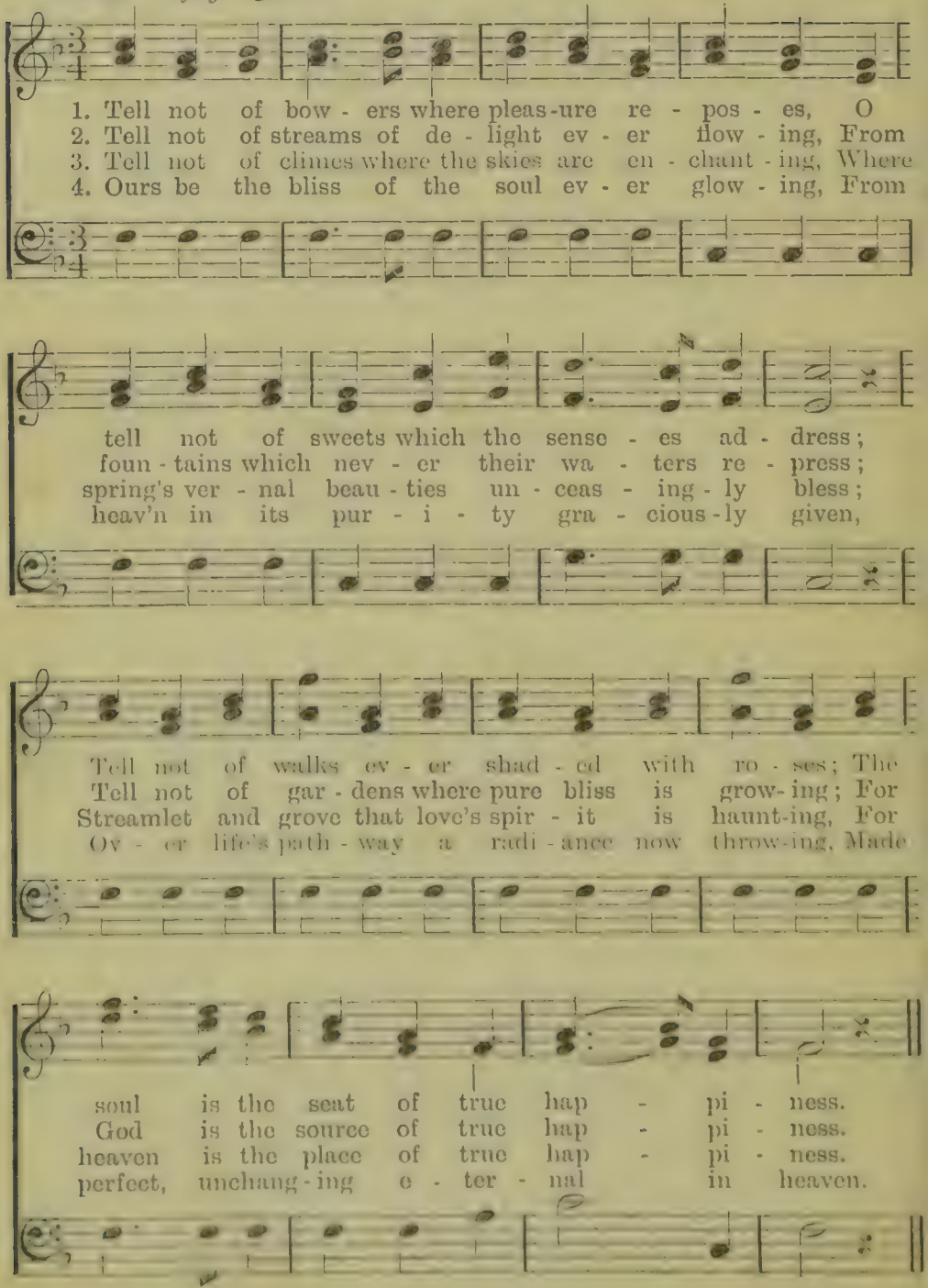
THE DRY LEAVES ARE FALLING.

Ex 92.


1. The dry leaves are falling, The cold breeze above Has stript of its
2. The songs - ters are vanish'd, In armies they fly To a clime more be-
glo - ries The sor - row-ing grove; The hills are all weep - ing, The
nig - nant, a friend - li - er sky; The thick mists are veil - ing The
field is a waste, The songs of the for - est are si - lent and past.
val - ley in white, With smoke in the valley they blend in their flight.

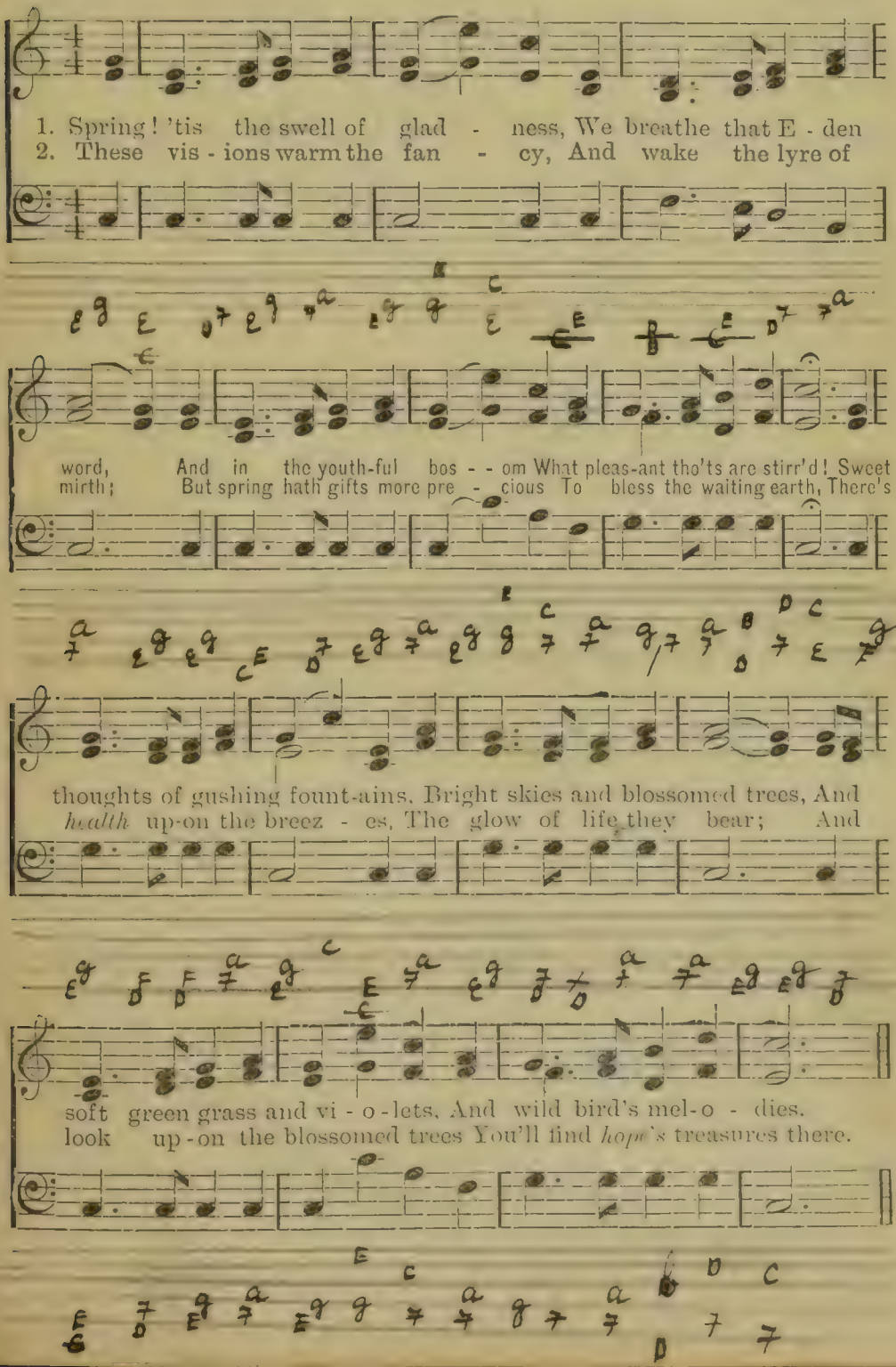
TRUE HAPPINESS.

Ex. 94. *Softly.* ♩=22.


1. Tell not of bow - ers where pleas-ure re - pos - es, O
2. Tell not of streams of de - light ev - er flow - ing, From
3. Tell not of climes where the skies are en - chant - ing, Where
4. Ours be the bliss of the soul ev - er glow - ing, From
tell not of sweets which the sense - es ad - dress;
foun - tains which nev - er their wa - ters re - press;
spring's ver - nal beau - ties un - ceas - ing - ly bless;
heav'n in its pur - i - ty gra - cious - ly given,
Tell not of walks ev - er shad - ed with ro - ses; The
Tell not of gar - dens where pure bliss is grow - ing; For
Streamlet and grove that love's spir - it is haunt - ing, For
Ov - er life's path - way a radi - ance now throw - ing, Made
soul is the seat of true hap - pi - ness.
God is the source of true hap - pi - ness.
heaven is the place of true hap - pi - ness.
perfect, unchang - ing e - ter - nal in heaven.

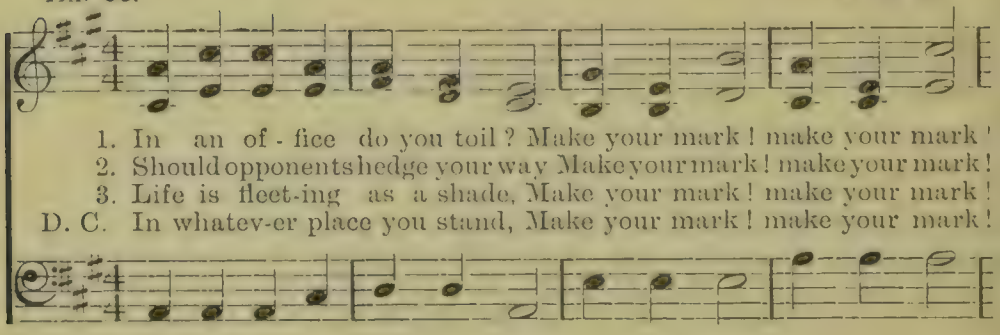
SPRING SONG.

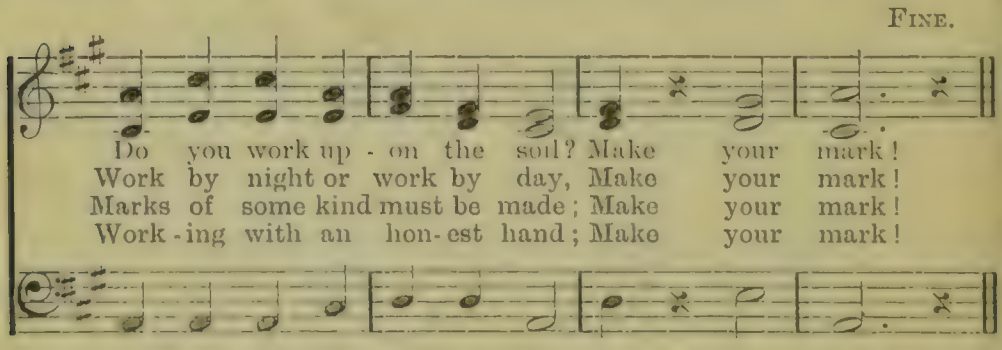
Ex. 95. E. J. M.

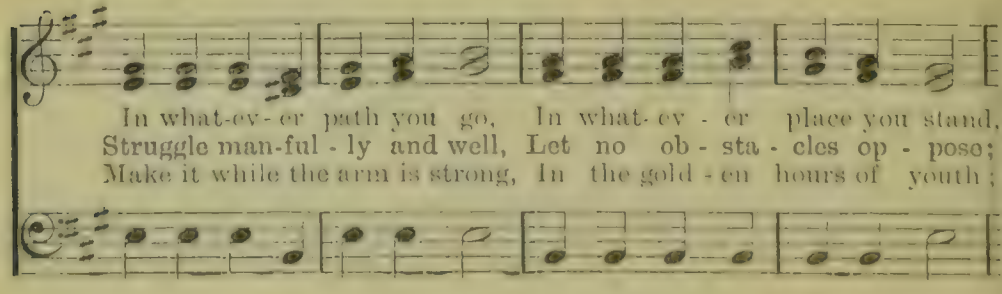

1. Spring! 'tis the swell of glad - ness, We breathe that E - den
2. These vis - ions warm the fan - cy, And wake the lyre of
word, And in the youth-ful bos - - om What pleas-ant tho'ts are stirr'd! Sweet
mirth; But spring hath gifts more pre - cious To bless the waiting earth, There's
thoughts of gushing fount-ains, Bright skies and blossomed trees, And
health up-on the breez - es, The glow of life they bear; And
soft green grass and vi - o - lets, And wild bird's mel-o - dies.
look up-on the blossomed trees You'll find *hope's* treasures there.

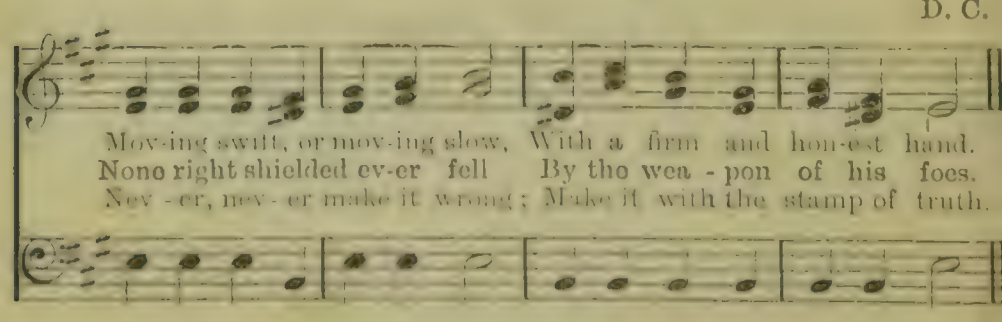
MAKE YOUR MARK.

Ex. 96. H. H. M.


1. In an of - fice do you toil? Make your mark! make your mark!
2. Should opponents hedge your way Make your mark! make your mark!
3. Life is fleet-ing as a shade, Make your mark! make your mark!
D. C. In whatev-er place you stand, Make your mark! make your mark!

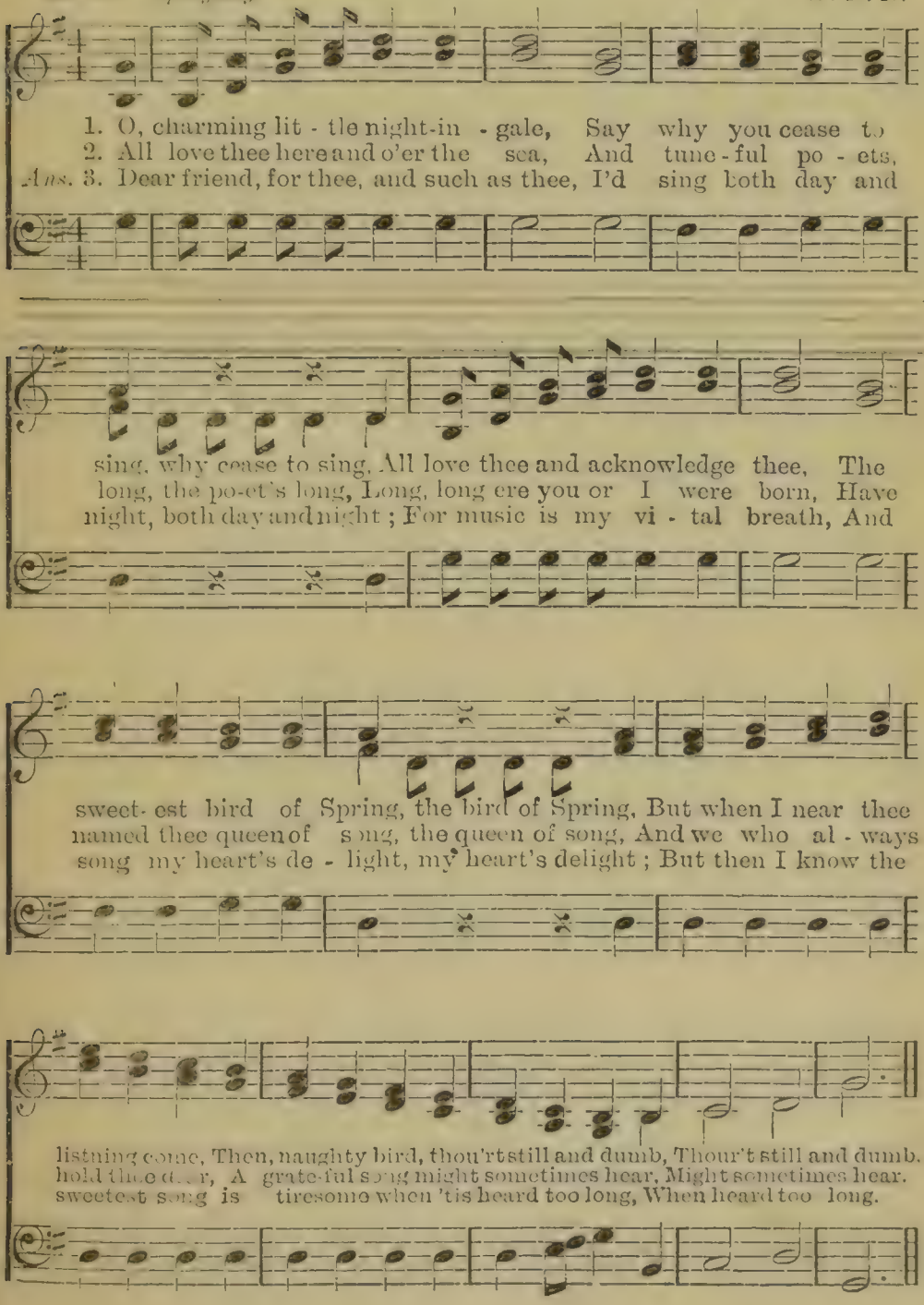

Fine.
Do you work up - on the soil? Make your mark!
Work by night or work by day, Make your mark!
Marks of some kind must be made; Make your mark!
Work - ing with an hon - est hand; Make your mark!


In what-ev - er path you go, In what- ev - er place you stand,
Struggle man-ful - ly and well, Let no ob - sta - cles op - pose;
Make it while the arm is strong, In the gold - en hours of youth;


D. C.
Mov-ing swift, or mov-ing slow, With a firm and hon-est hand.
None right shielded ev-er fell By the wea - pon of his foes.
Nev - er, nev - er make it wrong; Make it with the stamp of truth.

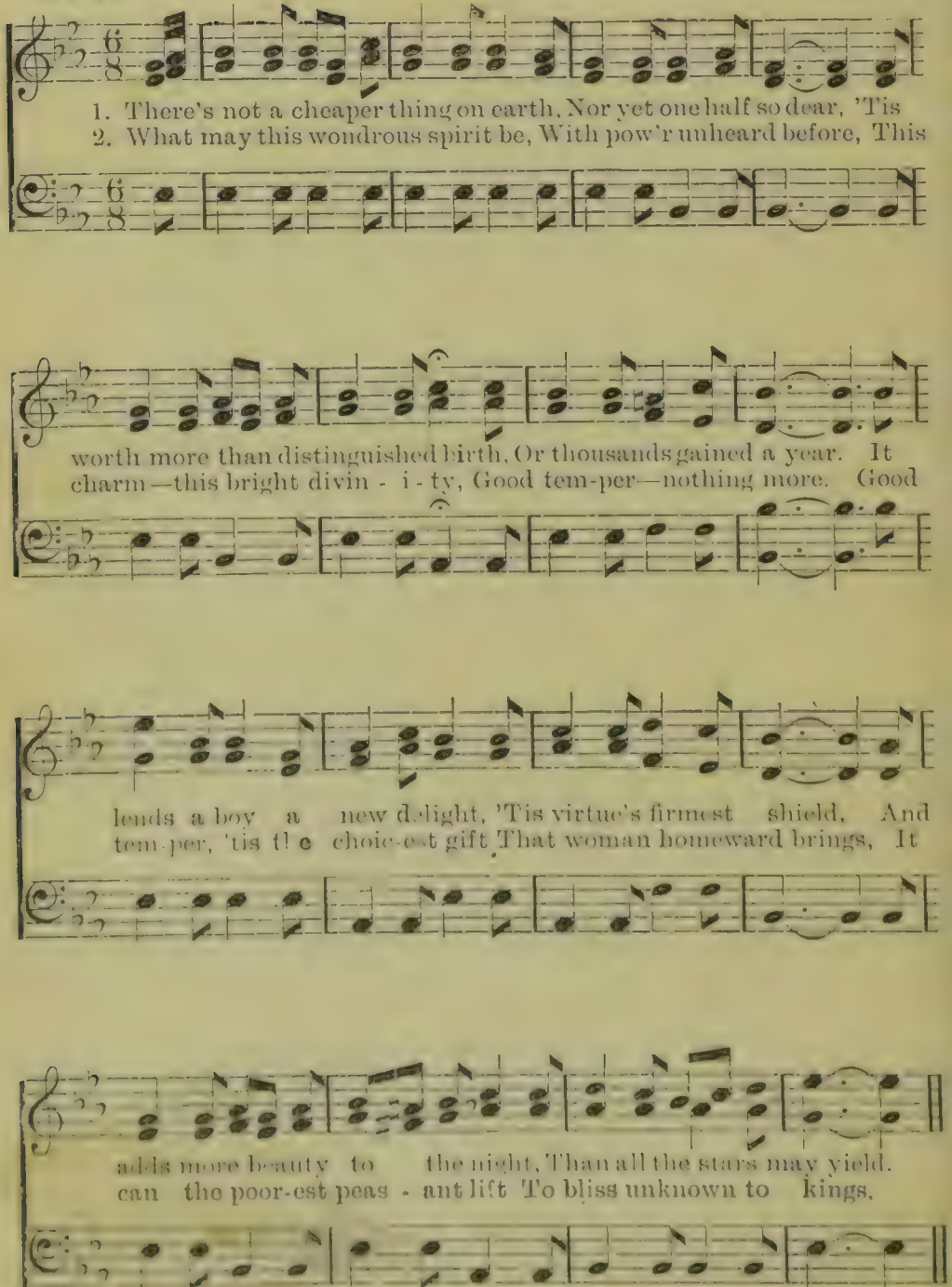
THE NIGHTINGALE.

Ex. 97. *Sprightly.* W. B. B.

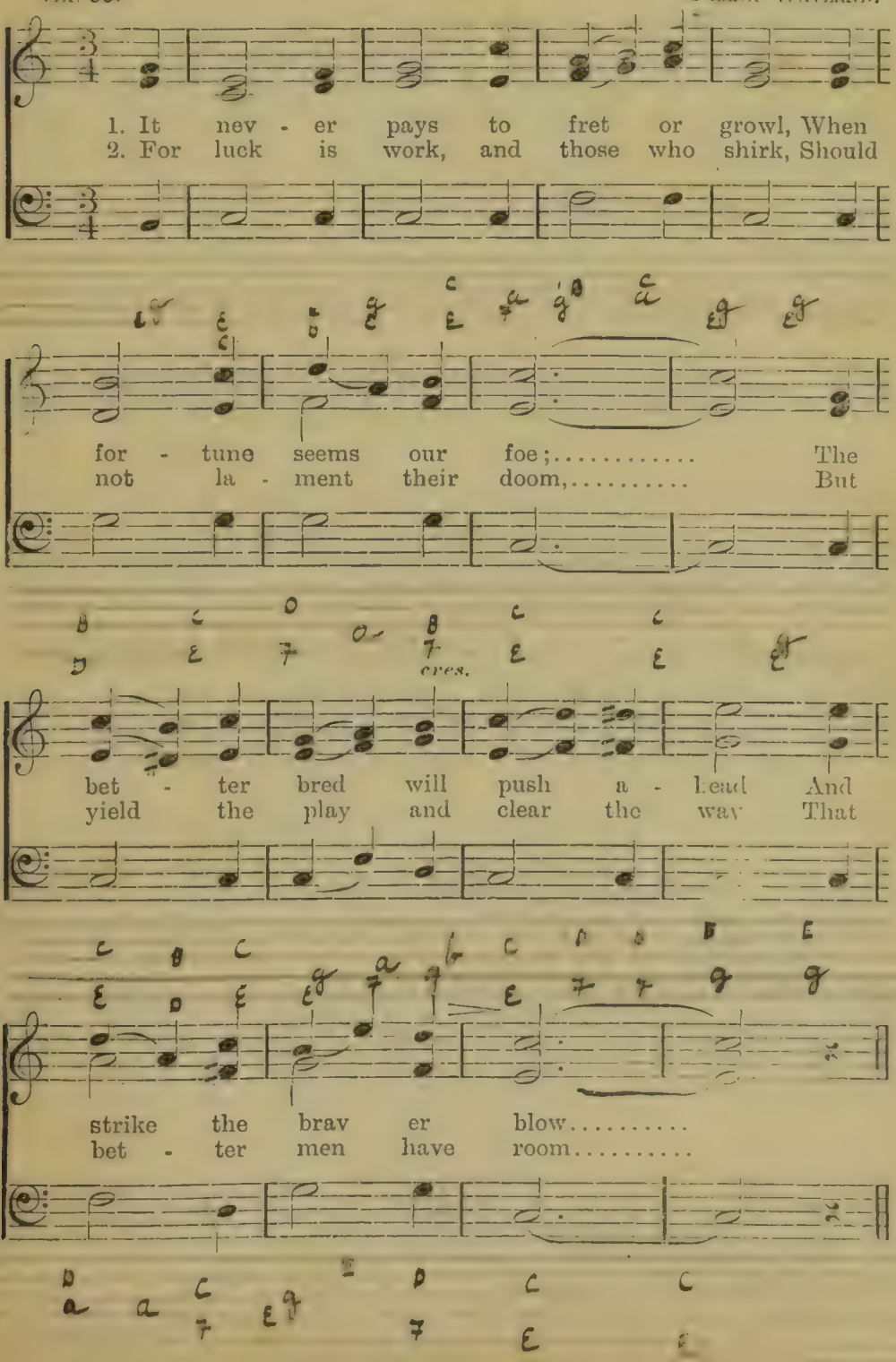

1. O, charming lit - tle night-in - gale, Say why you cease to
2. All love thee here and o'er the sea, And tune - ful po - ets,
Ans. 3. Dear friend, for thee, and such as thee, I'd sing both day and
sing, why cease to sing, All love thee and acknowledge thee, The
long, the po-et's long, Long, long ere you or I were born, Have
night, both day and night; For music is my vi - tal breath, And
sweet - est bird of Spring, the bird of Spring, But when I near thee
named thee queen of song, the queen of song, And we who al - ways
song my heart's de - light, my heart's delight; But then I know the
listning come, Then, naughty bird, thou'rt still and dumb, Thou'rt still and dumb.
hold thee dear, A grate-ful song might sometimes hear, Might sometimes hear.
sweetest song is tiresome when 'tis heard too long, When heard too long.

GOOD TEMPER.

Ex. 93. W. A. L.


1. There's not a cheaper thing on earth, Nor yet one half so dear, 'Tis
2. What may this wondrous spirit be, With pow'r unheard before, This
worth more than distinguished birth, Or thousands gained a year. It
charm—this bright divin - i - ty, Good tem-per—nothing more. Good
lends a boy a new delight, 'Tis virtue's firmest shield, And
tem-per, 'tis the choic-est gift That woman homeward brings, It
adds more beauty to the night, Than all the stars may yield.
can the poor-est peas - ant lift To bliss unknown to kings.

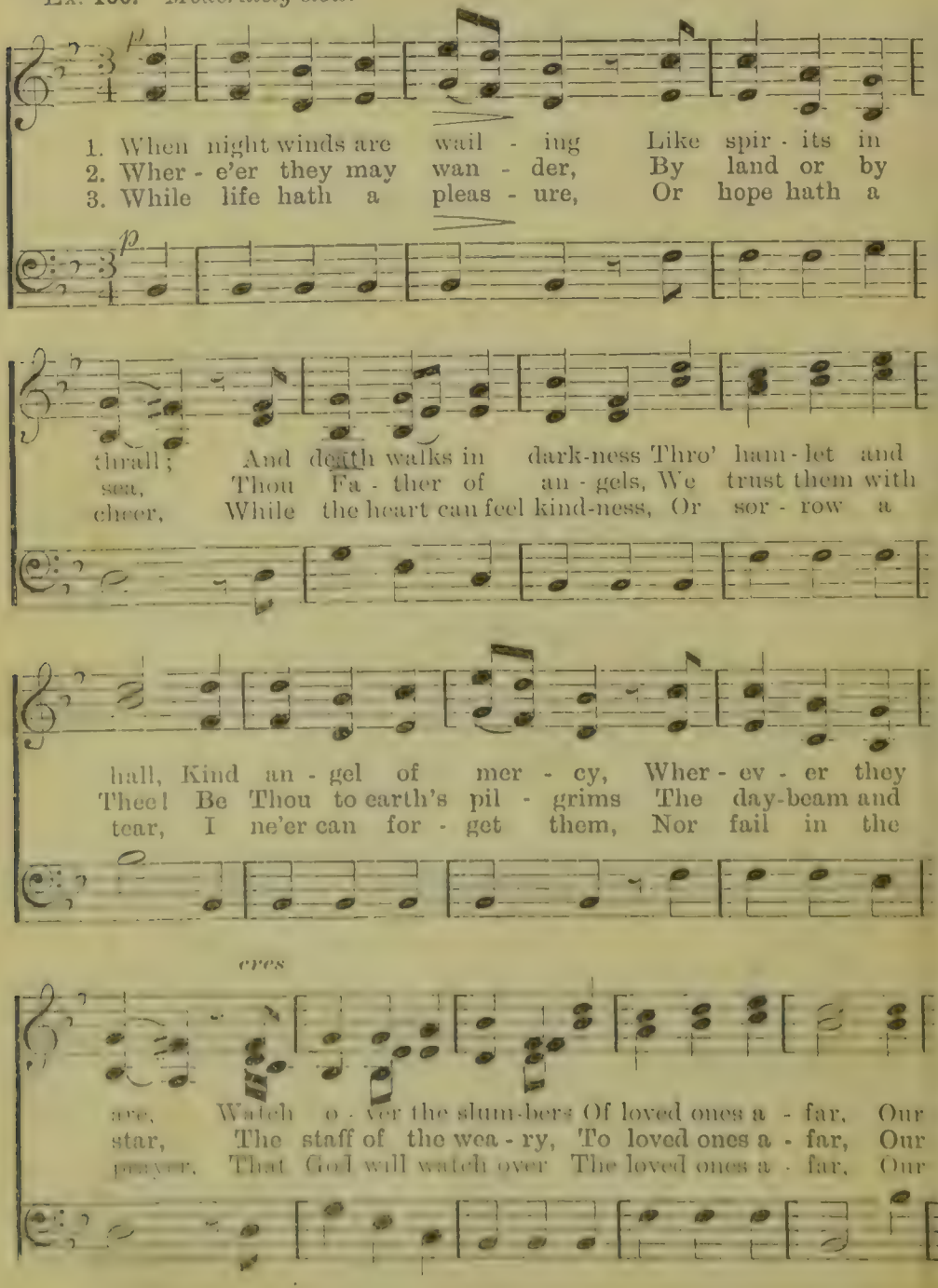
GO TO WORK.

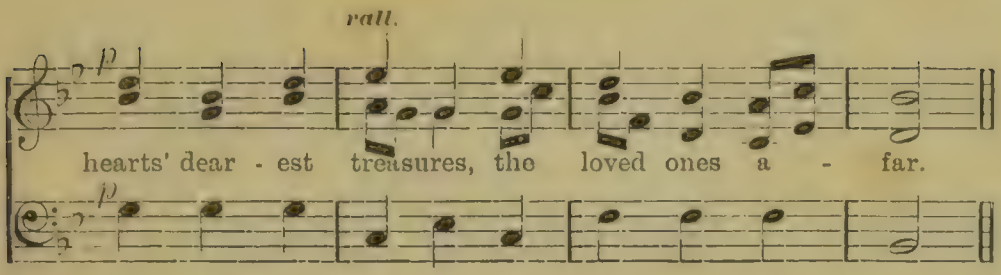
Ex. 99. FRANK WAYLAND.

1. It nev - er pays to fret or growl, When
2. For luck is work, and those who shirk, Should
for - tune seems our foe;..... The
not la - ment their doom,..... But
cres.
bet - ter bred will push a - head And
yield the play and clear the way That
strike the brav er blow.....
bet - ter men have room.....

THE LOVED ONES AFAR.

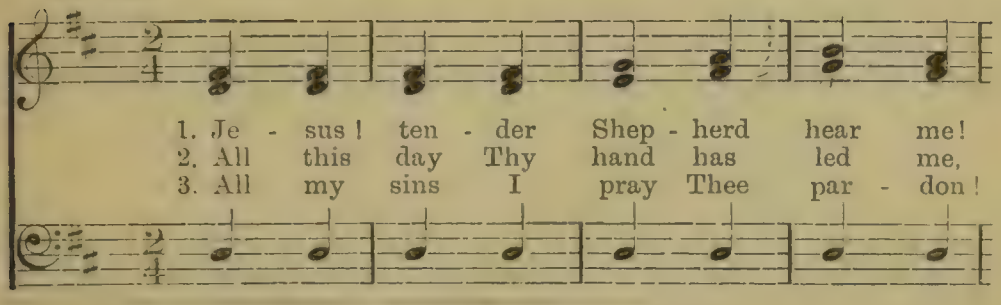
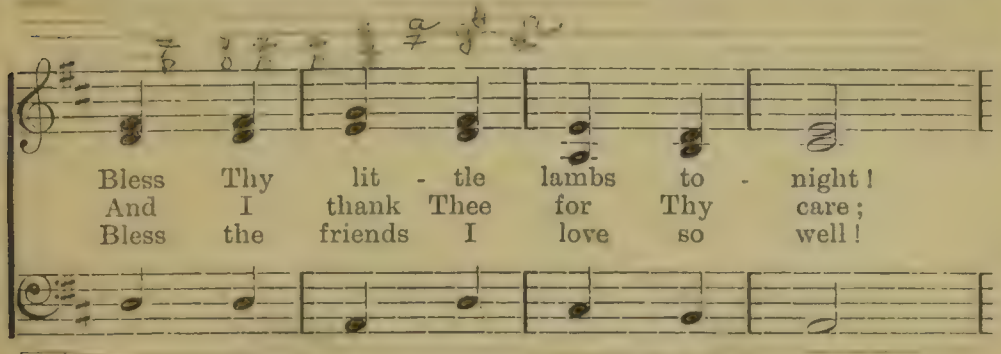
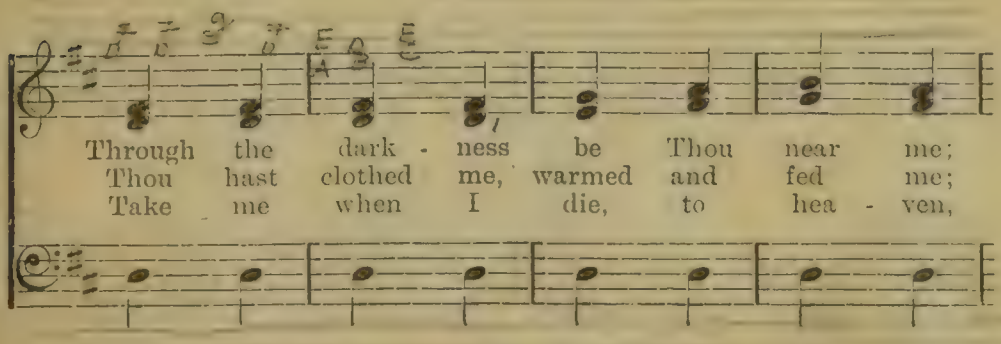
Words by J. P. PLIMPTON. C. C. C.

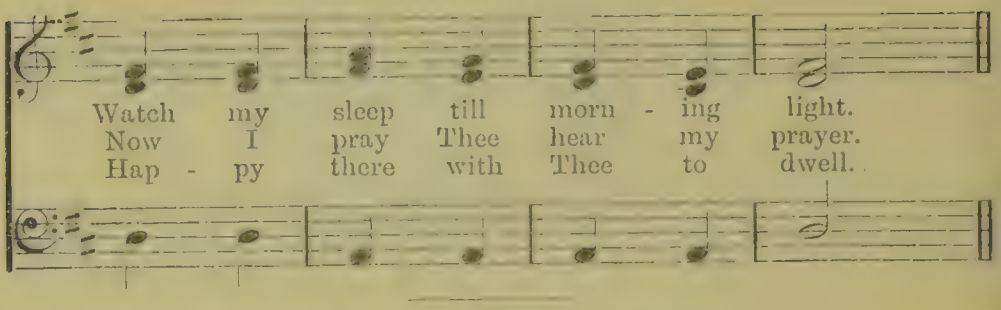
Ex. 100. *Moderately slow.*


1. When night winds are wail - ing Like spir - its in
2. Wher - e'er they may wan - der, By land or by
3. While life hath a pleas - ure, Or hope hath a
thrall; And death walks in dark-ness Thro' ham - let and
sea, Thou Fa - ther of an - gels, We trust them with
cheer, While the heart can feel kind-ness, Or sor - row a
hall, Kind an - gel of mer - cy, Wher - ev - er they
Thee! Be Thou to earth's pil - grims The day-beam and
tear, I ne'er can for - get them, Nor fail in the
cres
are, Watch o - ver the slum-bers Of loved ones a - far, Our
star, The staff of the wea - ry, To loved ones a - far, Our
prayer, That God will watch over The loved ones a - far, Our



EVENING PRAYER.

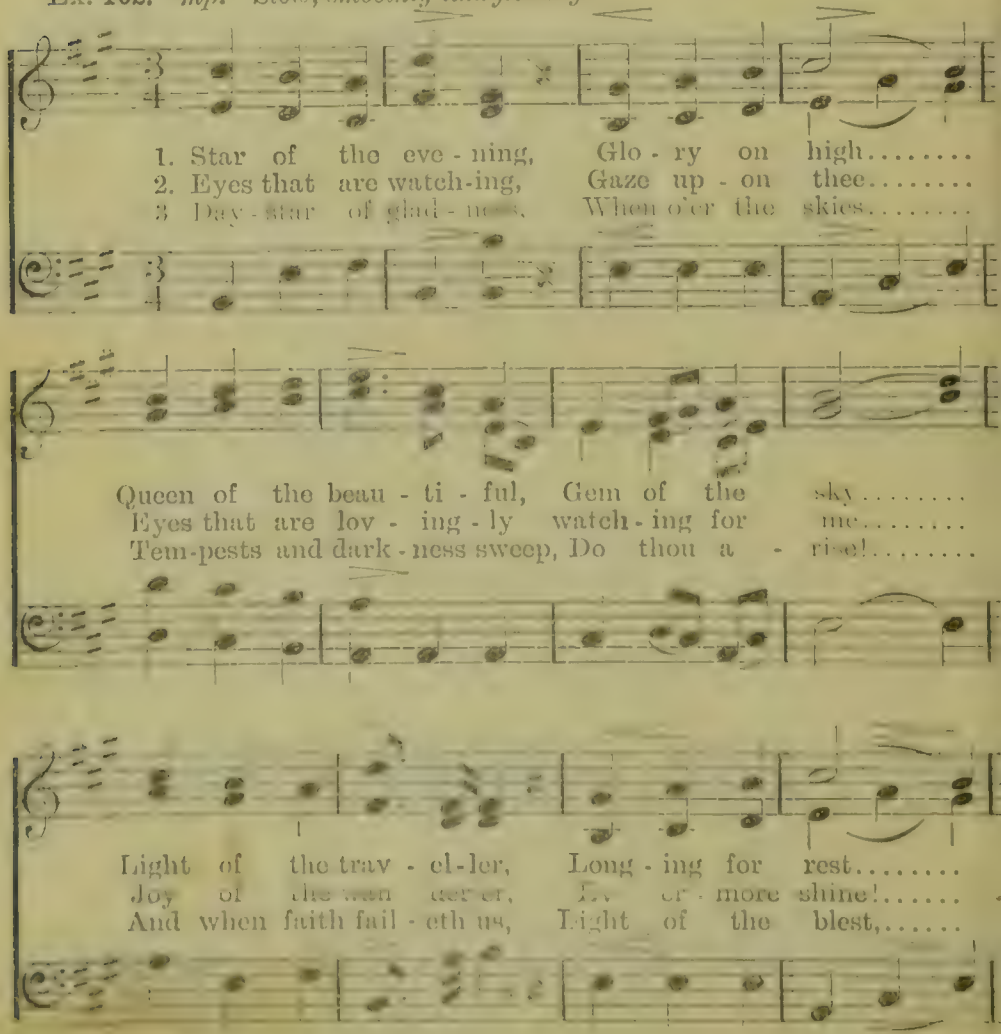
Ex. 101.



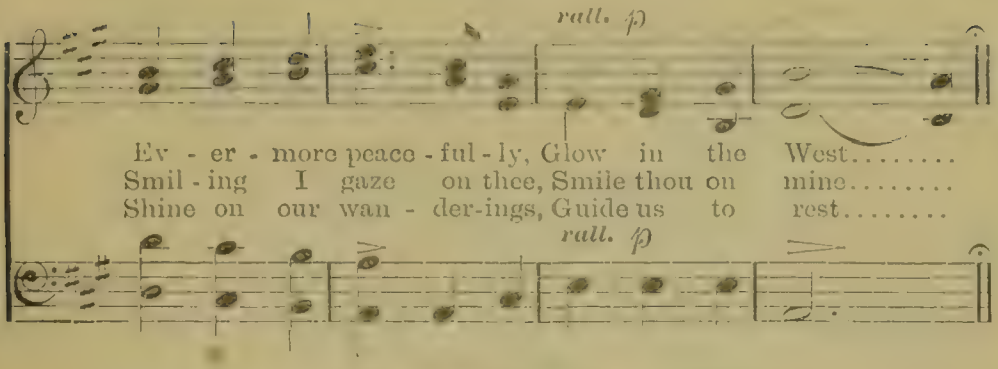


STAR OF THE EVENING.

Words by F. B. Plimpton. Music arranged from the German.

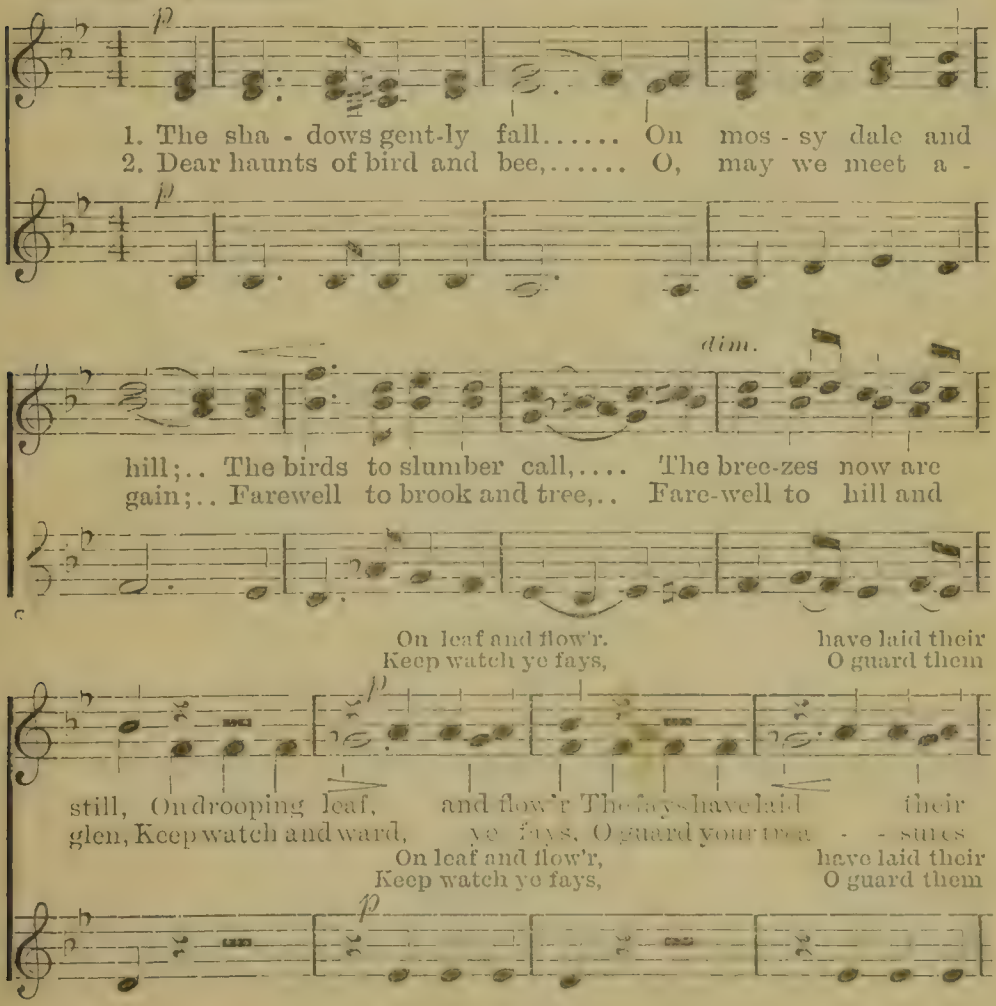
Ex. 102. *mp.* *Slow, smoothly and flowing.*

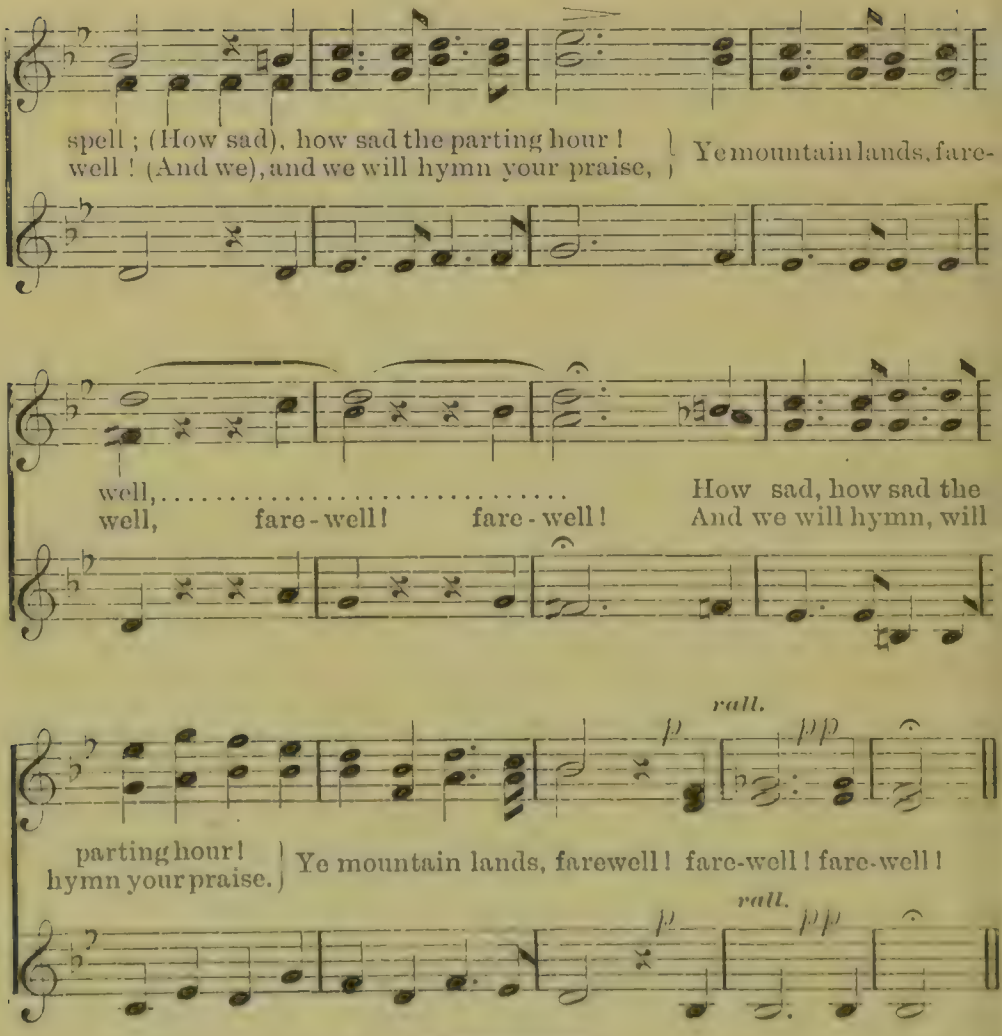

1. Star of the eve - ning, Glo - ry on high.....
2. Eyes that are watch-ing, Gaze up - on thee.....
3 Day - star of glad - ness, When o'er the skies.....
Queen of the beau - ti - ful, Gem of the sky.....
Eyes that are lov - ing - ly watch - ing for me.....
Tem-pests and dark - ness sweep, Do thou a - rise!.....
Light of the trav - el - ler, Long - ing for rest.....
Joy of the wan - der - er, Ev - er - more shine!.....
And when faith fail - eth us, Light of the blest,.....


rall. p
Ev - er - more peace - ful - ly, Glow in the West.....
Smil - ing I gaze on thee, Smile thou on mine.....
Shine on our wan - der-ings, Guide us to rest.....
rall. p

YE MOUNTAIN LANDS, FAREWELL!

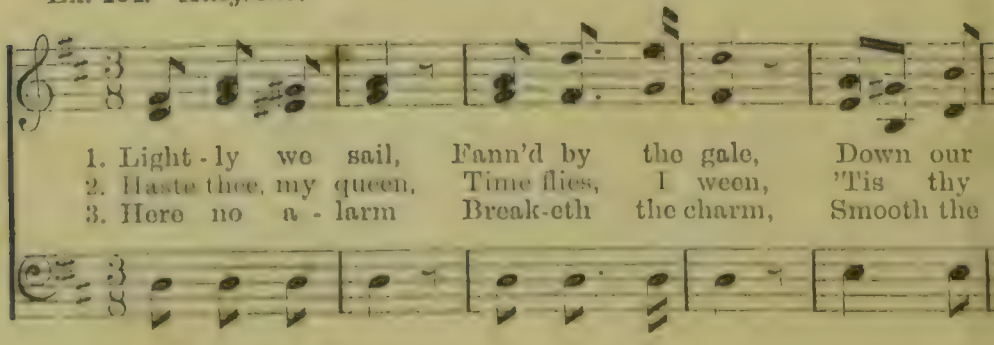
Ex. 103. *Andantino.* J. R. Thomas.

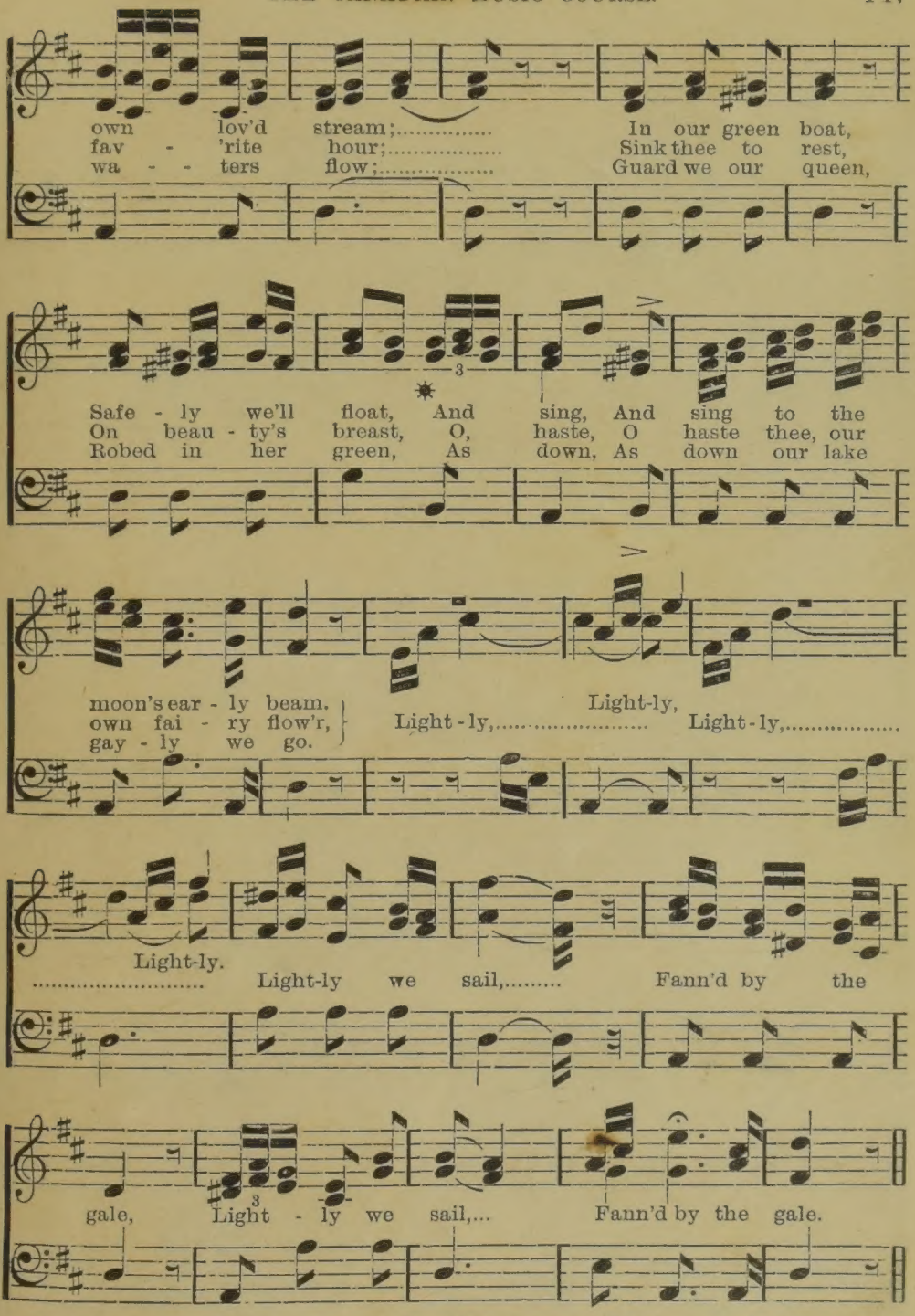

p
1. The sha - dows gent-ly fall..... On mos - sy dale and
2. Dear haunts of bird and bee,..... O, may we meet a -
p
dim.
hill;.. The birds to slumber call,.... The bree-zes now are
gain;.. Farewell to brook and tree,.. Fare-well to hill and
On leaf and flow'r. have laid their
Keep watch ye fays, O guard them
p
still, On drooping leaf, and flow'r The fays have laid their
glen, Keep watch and ward, ye fays, O guard your treasures
On leaf and flow'r, have laid their
Keep watch ye fays, O guard them
p


spell ; (How sad), how sad the parting hour !
well ! (And we), and we will hymn your praise,
Ye mountain lands, fare-
well,.....
well, fare-well! fare-well!
How sad, how sad the
And we will hymn, will
rall.
parting hour!
hymn your praise.
Ye mountain lands, farewell! fare-well! fare-well!
rall.

LIGHTLY WE SAIL.

Ex. 104. *Allegretto.*

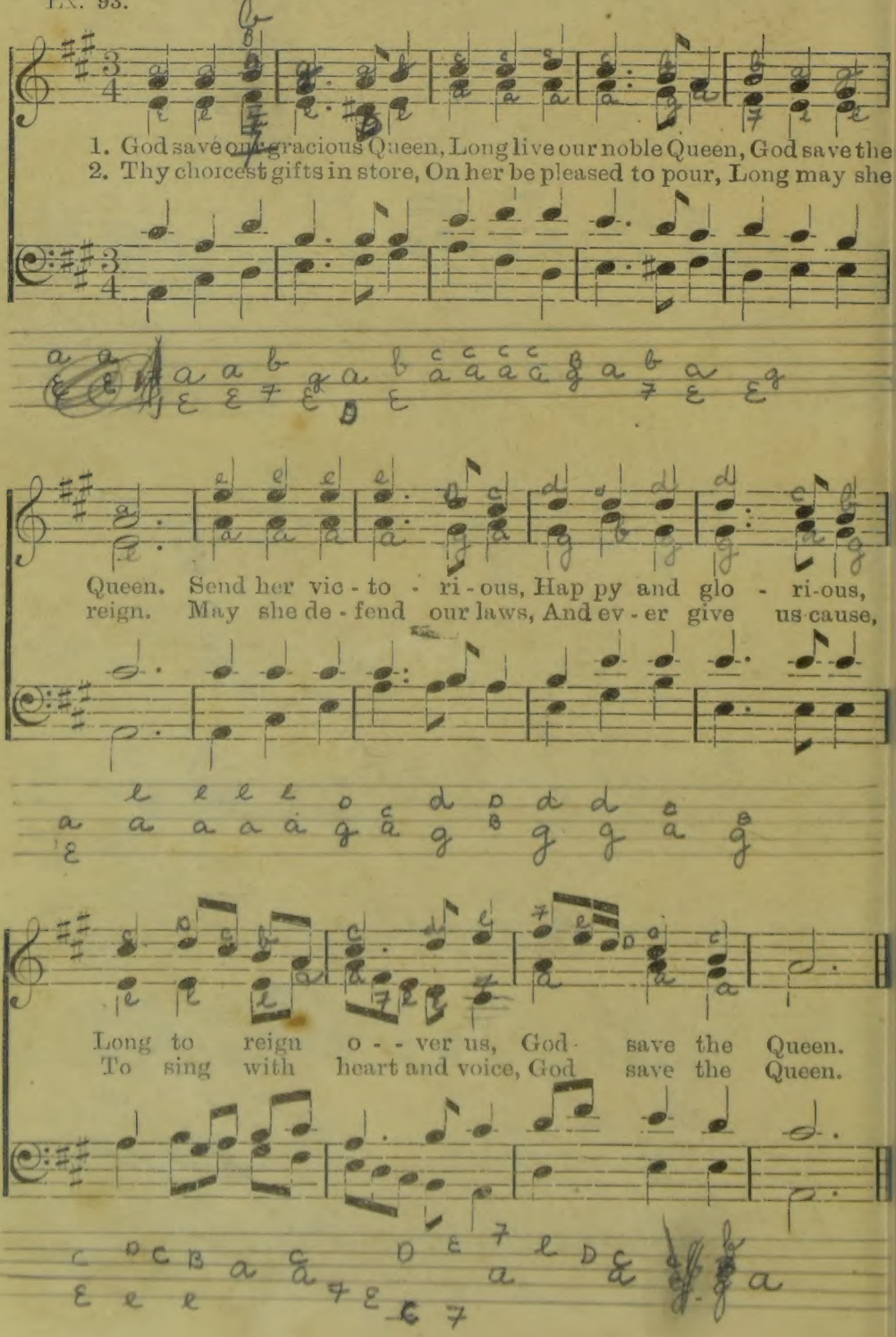

1. Light-ly we sail, Fann'd by the gale, Down our
2. Haste thee, my queen, Time flies, I ween, 'Tis thy
3. Here no a-larm Break-eth the charm, Smooth the


own lov'd stream;..... In our green boat,
fav - 'rite hour;..... Sink thee to rest,
wa - - ters flow;..... Guard we our queen,
Safe - ly we'll float, And sing, And sing to the
On beau - ty's breast, O, haste, O haste thee, our
Robed in her green, As down, As down our lake
moon's ear - ly beam.
own fai - ry flow'r,
gay - ly we go.
Light-ly, Light-ly,..... Light-ly,.....
Light-ly.
..... Light-ly we sail,..... Fann'd by the
gale, Light - ly we sail,... Fann'd by the gale.

* A figure 3 placed over or under three notes of the same kind, means that the three shall be sung in the time of two, or to one beat.

GOD SAVE THE QUEEN.

Ex. 93.


1. God save our gracious Queen, Long live our noble Queen, God save the
2. Thy choicest gifts in store, On her be pleased to pour, Long may she
Queen. Send her vic - to - ri - ous, Hap py and glo - ri - ous,
reign. May she de - fend our laws, And ev - er give us cause,
Long to reign o - - ver us, God save the Queen.
To sing with heart and voice, God save the Queen.